

Marygrove

EX LIBRIS



GREGORIAN ACCOMPANIMENT

A THEORETICAL AND PRACTICAL TREATISE

UPON THE

Accompaniment of Plainsong

BY

LOUIS NIEDERMEYER

FOUNDER OF THE *Ecole de Musique Religieuse*

AND

JOSEPH D'ORTIGUE

FORMERLY OF THE LITURGICAL COMMISSION OF THE
DIOCESE OF PARIS

With an Appendix containing:

- I. The various Tones for the Psalms and Canticles, and for the *Gloria Patri* at the *Introit*; harmonized by L. Niedermeyer.
- II. Plainsong melodies in the eight modes, with examples of transposition, harmonized according to the principles of this treatise by Eugène Gigout, Professor of the *Ecole de Musique Religieuse*, Organist of the Church of *St. Augustin*.

REVISED AND TRANSLATED INTO ENGLISH BY
WALLACE GOODRICH

NOVELLO, EWER & CO.

NEW YORK

CHICAGO

LONDON

Copyright, 1905,
BY
NOVELLO, EWER & Co.

Stanbope Press
F. H. GILSON COMPANY
BOSTON, U.S.A.

Contents.

TRANSLATOR'S NOTE.

PREFACE.

| | PAGE |
|---|------|
| GREGORIAN ACCOMPANIMENT; INTRODUCTION | I |
| I. FOUNDATION AND CONSTITUTION OF THE ECCLESIASTICAL SYSTEM . | I |
| II. TONALITY AND MODALITY | 10 |
| III. VARIOUS SPECIES OF MODES | 10 |
| IV. THE CHARACTER OF THE VARIOUS MODES | 10 |
| V. PSALMODY | 11 |
| CHAPTER I. GENERAL RULES OF PLAINSONG ACCOMPANIMENT . | 14 |
| II. THE FIRST MODE | 19 |
| THE SECOND MODE | 26 |
| THE FIRST MODE MIXED | 28 |
| III. THE THIRD MODE | 30 |
| THE FOURTH MODE | 33 |
| REMARKS UPON THE FIRST FOUR MODES | 36 |
| IV. THE FIFTH MODE | 40 |
| THE SIXTH MODE | 43 |
| V. THE SEVENTH MODE | 44 |
| THE EIGHTH MODE | 48 |
| REMARKS UPON THE LAST FOUR MODES | 51 |
| VI. THE TRANSPOSITION OF MODES | 55 |
| VII. THE ACCOMPANIMENT OF THE PSALMS | 58 |

APPENDIX.

| | |
|---|----|
| NOTE | 59 |
| I. THE VARIOUS TONES FOR THE PSALMS AND CANTICLES | 62 |
| II. THE TONES FOR THE GLORIA PATRI AT THE INTROIT | 69 |
| III. FORMULÆ IN THE EIGHT MODES | 75 |
| IV. PLAINSONG MELODIES IN THE VARIOUS MODES, HARMONIZED BY EUGÈNE GIGOUT | 80 |
| V. EXAMPLES ILLUSTRATING THE TRANSPOSITION OF MODES | 92 |

Translator's Note.

NEARLY half a century has elapsed since this treatise was written. If any excuse for its translation after so long a period were necessary, it would be that since its completion has appeared no better work upon the subject, in point of simplicity and clearness of expression, and faithfulness to the principles of ecclesiastical music instinctively recognized by musicians of the highest authority, and most sensitive appreciation of the element of individuality in music.

At the time which marked the appearance of this work there was a crying need of reform in France in the prevailing methods of plainsong accompaniment. Today, in England and America the need of such a work as that here presented is hardly less imperative. The recent decree prescribing the restoration of plainsong in many portions of the Roman ritual in which its use has gradually been superseded by the introduction of modern polyphony, together with the increasing use of at least the Gregorian Tones for the Psalms and Canticles in many Anglican parishes, have been emphasized by a singular lack of published works from which may be obtained a thorough knowledge of plainsong, through a simple and yet sound exposition of its elementary structure and rational, artistic treatment.

English readers who are familiar with the various melodies quoted throughout the work, including those in the appendix, undoubtedly will find an appreciable number of slight variations from the form of the melodies and Tones, and arrangement of syllables and accents to which they are accustomed. In this connection it must be remembered that the liturgical books commonly used in France, not only at the time this treatise was written, and at the later date at which the appendix was prepared, but even at the present day present sensible differences of version from those generally adopted in other countries. But since the melodies are here provided solely for the purpose of furnishing examples in harmonization in general, the question of faithfulness to tradition, ever difficult of establishment even by the highest authority, need scarcely concern us.

To the authors' chapter on the Gregorian Tones have been added some remarks upon their treatment in the Anglican church. In all other respects, whatever in this work is laid down for the Roman offices is equally applicable to the Anglican; since the book treats of plainsong accompaniment, and not of ritual.

The translator has taken the liberty of omitting certain examples given by M. Niedermeyer, in view of the fact that their place is amply filled by the illustrations contained in the appendix.

WALLACE GOODRICH.

MANCHESTER, MASS.,

August 22, 1904.

Preface.

THE conception of this work is not my own.

Those who have read my *Dictionnaire de plain-chant* are well aware of the opinions I have held for a long time regarding harmony as applied to Gregorian music.

I have maintained that plainsong is essentially a melodic system; that harmony, being the product of elements which are foreign to plain-song and were introduced only after many centuries, cannot be associated with a species of melody for which it was never intended; consequently, that to apply harmony to plainsong *retroactively* is not only to couple two dissimilar elements, but to destroy one by the other; since the musical system from which the one is derived differs absolutely from that upon which the other is founded, neither possessing the same origin, nor being destined for the same purpose. I have admitted as a single exception a few *faux-bourçons* adopted by the Church for use on certain feasts.

As will be obvious, I have no desire to modify these opinions, which are expressed at length in repeated instances in my dictionary, notably in the articles under Melody and Harmony. I refer the reader to them as unreservedly as I proclaimed them at that time; moreover, I still maintain them in a sense which will be explained later, and I affirm that in view of contemporary examples, my objection to the harmonization or accompaniment of plainsong holds good to-day in all its force.

I have always avoided placing in the same category those who, out of respect for the seriousness of ecclesiastical melody, are content to restrict their harmonizations and accompaniments to the use of a few simple and consonant chords, with those who do not hesitate to profane the sacred melodies by the employment of dissonances and of every device of secular art. And yet the one class is no less completely engulfed in the waters of modern tonality than the other, the former by the exclusively consonant system, the latter by the combination of consonances and dissonances. I am still compelled to repudiate all harmony, for if these latter openly violate the laws of *tonality*, the former at least destroy the *modality*, because their system renders it impossible to distinguish the modes

one from the other. And I hold that all these methods were condemned in advance by the bull of Pope John XXII entitled *Docta Sanctorum*; and that there is none of them which is not included in the general disapproval expressed in these words: *Adeo ut interdum Antiphonarii et Gradualis fundamenta despiciant, ignorent super quo aedificant, tonos nesciant, quos non discernunt, imo confundunt.* (*Extravag. commun. Lib. III.*) "It may be said that [certain disciples of the new school] make light of the fundamental principles of the Antiphonary and Gradual, that they ignore the foundation upon which they are based, that they neither recognize the modes, nor are able to distinguish them one from the other, rather confounding them with each other."

Enough of the present.

As to the past, I was first confronted by the great Roman polyphonic school of the sixteenth century, in the center of whose constellation shone Palestrina, surrounded by his brilliant satellites Orlando di Lasso, Claudio Merulo, Nanini, the two Animuccias, the two Anerios, the two Gabrielis, etc. I am told that in Palestrina must one seek the secret of the harmony proper to plainsong, since the compositions of this school are written in the ecclesiastical modes. But to write *in* the ecclesiastical modes is not precisely to write *according* to them. The truth is that in most cases the masters whom we have mentioned chose one or more plainsong melodies which they developed in a manner fancy-free, and the choice of this or that subject implied no obligation to confine themselves to the limits of the mode to which the melodies belonged. Without referring to a certain number of dissonances which may be found in their works (although but rarely, it is true), it may be said that through the numerous alterations in the tonality their compositions present a new tonality on the eve of its birth. A sense of the major or minor mode is almost constant, with the effect of modern cadences in the terminations of the various periods: here were new elements whose possibilities Palestrina did not exhaust, for it is not given even to genius to discern all that may be contained in the germ which it has produced. But the possibilities have been developed by the successors of the great man to whom must be traced back the birth of dissonant harmony. Only to a certain extent are the compositions of this school of a character analogous to that of plainsong, and they are far removed from the latter in point of tonality. For my own part, it is difficult to conceive the relationship between a harmonic system so scholarly and so rich, of so marvellous a fabric, and one sufficiently simple and serious to befit the traditional

Gregorian melodies, and which would contribute proportionately toward setting in relief the distinctive physiognomy of the various modes, through the introduction of new elements of the same nature as the melody.

The same is true of the systems of harmony and plainsong accompaniment previous to the sixteenth century, which confronted me in the second place; systems brought to light from the dust of libraries, which are paraded before us with a certain air of triumph which would be comprehensible were an archæological discovery to be heralded, but which I cannot understand if the solution of a musical problem is in question. We will pass over in silence the essential elements upon which depend the distinction between the eight modes: that is to say, their respective scales and the positions occupied in each scale by the semi-tones and by the final and the dominant; at least we will speak of these things only in a purely speculative manner, in order to take no account of them when it comes to an application of their pretended harmonic rules. But these old pedagogues submit the ecclesiastical modes in an indefinable way to the prescriptions of a system which is uncertain, variable, uncouth in construction, regarding much less the proprieties of ecclesiastical melody than the equivocal promptings of an ill-trained ear. I ask for a system of plainsong harmony founded upon the ancient tonality; I receive the shapeless rudiments of modern methods. In truth, archæology is a fine thing, but here, possibly, we have to do with musical art!

In the face of such anarchy, of such total lack of foundation, of object, principles, procedure and unity, tossed about between empiricism and absolutism, whether I interrogate history or contemporary facts, ancient *chefs-d'oeuvre* or modern products, the pretended theorists of the past or the pretended reformers of the present, it will readily be understood why I have taken refuge in my inner being, and, strengthened by my personal convictions, have finally come to this conclusion: Plainsong is unharmonic! plainsong is essentially melodic!

But while thus speaking I have had before my eyes one terrible, fatal, inexorable fact, against which it is impossible to contend: all the churches have adopted harmonized, accompanied plainsong in consequence of the installation of a choir-organ¹ in their edifices. The signal once given, the enthusiasm has been general. What dam can stem the torrent which

¹["In the larger churches in Paris (and in that city the greatest attention is given to the production and cultivation of Plainsong) are usually found two organs; the larger one located in a gallery, or *tribune*, at the west end of the church; the smaller one with the choir (invariably of men and boys), sometimes placed behind the altar, between it and the ambulatory. This smaller instrument, often augmented by one or

engulfs all, and for which musicians, organists, the faithful and even the clergy have provided a channel?

But we must not too strongly reproach the clergy, and let us respect the preoccupations (increased in every century) which in our day prevent them from giving the time and the attention formerly devoted to the study of ecclesiastical music. In the midst of the doubt and uncertainty produced by this chaos of opinions, theories and contradictory systems, a veritable musical Babel, the clergy have not known to whom to listen; and always too confiding (it is their fault even as it is one of their virtues), they have yielded to the first organist, precentor or choirmaster who has assured them: "I have discovered the religious art of the nineteenth century! I have found the harmony proper to the needs of the hour; establish my system!"—and tired of the struggle, the clergy have accepted the system, well or badly constituted. The pressure has been overwhelming; I know not what *argot* of apocryphal knowledge has found its way into the sacristies. Upon every occasion they are the scene of dissertations upon consonant harmony, dissonant harmony, the leading tone, the chord of the dominant seventh, of the diminished seventh, etc. There is no cleric ever so little informed who does not discourse with assumed authority against the so-called extremists, ingeniously observing that chords have nothing of the heretical in themselves; that no songs of the *cabarets* and byways can be so vulgar or so brazen that they cannot be regenerated and purified by their association with sacred texts; while as to the tritone, the *diabolus in musica*, which is such a bug-bear to some, did not the Council express the opinion that so long as the devil remained within the confines of the musical domain, he would not be particularly formidable?

To find their way through the midst of these discussions and idle gossipings of a new variety, the clergy had much to do. In the meantime, with the advent of harmony, modern music installed itself at the lectern. The opera, too closely confined in the theatres, made its way into the sanctuary. Of Rossini and Meyerbeer, what shall I say? St. Gregory was dethroned by Musard.

At such a time I undertook the long and laborious task of writing my *Dictionnaire de plain-chant*. In the face of the interminable nomenclature of my articles on the one hand, and this inundation of secular music on

two double-basses, serves only to accompany the choir, while the larger organ, called the *grand-orgue*, is treated only as a solo instrument, either antiphonally with the choir and the small organ, as in the *Kyrie*, or in solo selections, often improvisations of great merit, as at the Offertory." — (*Johann Sebastian Bach, the Organist*, translated from the French of A. Pirro by Wallace Goodrich. N. Y., G. Schirmer, 1902, p. xvii.) Tr.]

the other, I felt as though I were drawing up an obituary. Thus in the preface of this voluminous work I could not repress the cry: "Plainsong is dying! Ecclesiastical tonality is dead!" Which meant: The theatrical taste which dominates us has driven the meaning and the spirit of plainsong from our intelligence and from our hearts as have worldly sounds from our ears. A cry of pain, a cry of anguish, but also a cry of alarm, for I wished to awaken from their lethargy the faithful, the people of taste, the clergy. Nevertheless, while on the one hand I declared plainsong to be dead, on the other I strove to save it. Did contradiction lie therein? I was told, yes. Then at the same time that I wrote: "Plainsong is dead!" I should have struck out with one movement of the pen all the rest of my work! If my statement was contradictory I was conscious of it: as a physician having declared his patient beyond hope of recovery spares no effort and ceases his exertions only when no spark of life remains.

Whatever may have been my repugnance to admit any system of harmony or accompaniment whatever as applied to plainsong, I must admit that between the method which least endangers the maintenance of Gregorian tonality and the complete overflow of secular art into the Church, there could be no hesitation; without thought of inviting danger, at least sacred art must be sustained against declivity, in a word time must be taken by the forelock. In this serious question of the accompaniment of plainsong I thought it best to reproduce an article already published in Danjou's "*Revue de Musique Religieuse*;" and that I might not be accused of confining myself to a single authority in a matter of such importance, I requested of a distinguished theorist a still more extended essay upon the same subject; while relieving myself of personal responsibility, I was thus able to enrich my Dictionary by the contributions of two competent writers; I was perhaps justified in not sharing their opinions, since they did not even agree with each other!

Those who will amuse themselves by discovering contradictions in what I have written regarding plainsong will indeed find me an easy mark; for having declared plainsong to be unharmonic, I have accepted a share as collaborator, and consequently of responsibility in the present treatise. This conviction that "plainsong is unharmonic" I still maintain, but with one reservation. My declaration holds good as far as modern tonality is concerned, since between the elements of the ecclesiastical system and those of modern music there exists a radical difference, as we have demonstrated on every page. But plainsong may be harmonized by its own tonality. In other words, ecclesiastical tonality possesses such

powers that one can derive from it a harmony *sui generis*, of its own kind, at the same time that harmony which is the product of a system constructed upon different foundations is repudiated by it. I had never made this distinction in the principle, and I will say without any sacrifice of pride that undoubtedly I never should have made it. But I testify with a sensible feeling of gratification that I owe to my esteemed collaborator and friend the honor of a conversion which made clear to me a truth which I had but partially discerned. M. Niedermeyer convinced me that not only is plainsong capable of being accompanied by beautiful harmony, but further that this harmony is only the natural development of the melodic laws of plainsong itself. Then I recognized the fruitfulness of the system of ecclesiastical modes, by virtue of which, far from being cut off from the advantages of the modern system, it may and should produce as well as this latter its own theory of harmony.

M. Niedermeyer forced this conviction upon me by the simple exposition of two fundamental rules :

1. The necessity of employing exclusively the notes of the scale in accompanying plainsong.
2. The necessity of assigning to the chords of the final and of the dominant in each mode, functions analogous to those exercised by these essential notes in the melody.

The first of these rules furnishes the laws of general *tonality* in plainsong ; the second those of *modality*, whereby the various modes may be distinguished one from the other.

The assertion of these two rules was for me a gleam of light ; instantly the foundations of the Gregorian harmonic system were revealed. I saw without effort that since proper harmony in every tonality is but the product of four simultaneous melodies (the three accompanying voices or melodies added to the principal one), far from rendering uncertain the recognition of the mode, on the contrary would do their share toward bringing it into a clearer light ; since each of these melodies in turn is governed by the same laws.

In my opinion, such a theory could hardly have been evolved in any earlier epoch ; it is the fruit of the slow and profound labor of analysis and actual comparison to which the two tonalities, the ancient and the modern, have been subjected, and from among whose folds and creases have been unveiled and laid bare, so to speak, the constituent elements of the two systems. I realize what my title of collaborator imposes upon me, and that it is forbidden to me at this time to praise him whose name

is associated with my own ; but I can not prevent facts speaking for themselves. May I be permitted to add that the foundations of such a theory could have been laid only by a man at once a great musician, a great harmonist, a great authority upon plainsong, equally versed in knowledge of the various schools of harmony, especially of the modern school and of that of the sixteenth century. Only such an one could unravel with clearness and rationally discern what are the elements of one tonality and what are those of another ; elements varied, unlike, antipathetic in nature ; which, unlighted by the torch of musical science, clash and contradict one another in the gloomy brains of certain theorists and musical archæologists to such a point that these scholars, otherwise so estimable, must confine themselves to pointing out in the same book, in the same chapter, on the same page the why and wherefore, the black and the white, all with an ease which cannot be too much admired.

Since, as has been said, the rules of Gregorian harmony flow rationally from the purely melodic laws of plainsong, the plan which we had to follow was one of extreme simplicity.

In the Introduction we have stated as precisely and as succinctly as possible the melodic laws upon which plainsong is constructed, as they have been taught by the most esteemed theorists : Guido d'Arezzo, Odon de Cluny, Dom Jumilhac, Lebeuf, Poisson. We have explained the theory of the eight modes, of the connection of each authentic mode and of its derivative, the plagal, by reason of the identity of their final ; of the difference between the modes caused by the diversity of their scales, by the position of the semi-tones, by the finals and dominants, etc. We believe that everything has been included in the Introduction which is essential to the further study of the subject in hand.

The general rules of Gregorian harmony follow, some relating to the subject of *tonality*, others to *modality* ; after which we have provided successive examples of the application of these general rules to the eight modes, reserving for two digressions (one interposed after the first four, the other after the last four modes) the discussion of some difficulties which can be solved only by the aid of special consideration, to a certain extent, and which cannot easily be disposed of by didactic *formulæ*.

The rules to be followed in the transposition and reduction of modes naturally fall into place after the rules for the modes themselves, and we have concluded with one of the most interesting portions of the Divine Office, the accompaniment of the Psalms, numerous examples of which are furnished.

Secular art has its theatres, its concerts, its *salons*, its open-air festivals; that is enough! We demand for church music no other place than the church; but we insist that its reign there shall be sovereign; that it shall cease to be subject to the laws of a strange art, and shall once more be accorded its rightful authority. The emancipation of the one will aid in the development of the other, for as history attests, as long as religious art was free possessor of the sacred edifice, it stretched out its benevolent hand over secular art, and guided it in its progress and governed it in its transformations. We demand that everything which will contribute to the splendor of this religious art, — voices, the choir-organ as well as the *grand-orgue* shall again be directed toward their true destination, to the end that souls wearied of the tumult of this world may find refuge at the foot of the altar, and forgetful of worldly distractions, there enjoy a few moments of rest and peace.

J. D'ORTIGUE.

PARIS, *December 26, 1856.*

Gregorian Accompaniment.

INTRODUCTION.

WE assume that the reader is musical, that he can read music at sight, can play the organ or the pianoforte, and has some knowledge of harmony.

As the rules of plainsong accompaniment are the natural expression of the laws of ecclesiastical tonality, it is most important that the following shall be thoroughly understood :

I. FOUNDATION AND CONSTRUCTION OF THE ECCLESIASTICAL SYSTEM.

The first order of musical practice adapted to the Christian religion was formulated by St. Ambrose, who was Archbishop of Milan during the years from 374 to 397. This system was based upon four series of tones, each made up of eight notes in diatonic succession, which corresponded to the four of the Greek modes most commonly used. And as in point of character and expression, and, so to speak, of physiognomy, each mode differed from the others according to its constitution, the Greeks distinguished them by names in accordance with these characteristics ; hence the designations Dorian, Phrygian, etc. Thus the four modes chosen by St. Ambrose were these :

Dorian : $d \widehat{e} f g a \widehat{b} c d.$

Phrygian : $e \widehat{f} g a \widehat{b} c d e.$

Lydian : $f g a \widehat{b} c d e \widehat{f}.$

Mixolydian : $g a \widehat{b} c d e \widehat{f} g.$

It will be noticed in this little table :

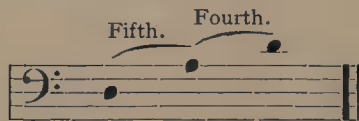
1. That the starting-point of the second, third, and fourth series respectively is one degree higher than that of the series preceding ; the lowest note of the first being *d*, of the second *e*, of the third *f*, and of the fourth *g*. 2. That in each of these four series, whatever may be its starting-point, the two half-tones are invariably found between *e* and *f* and

between *b* and *c*. Through this combination of the immobility of the two half-tones and the mobility of the starting-point there results a radical difference between the various series as to the order and arrangement of the intervals. It is this which gives rise to the modes, which, as Dom Jumilhac has said, are "*manières de mélodie*" from which are derived the melodic contours, the constructive forms which are the characteristic property of each, and which prevent one mode from being confounded with another.

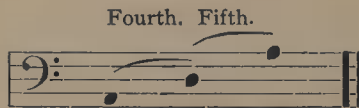
But the general Gregorian system is not based upon these four modes alone; its very name indicates that after St. Ambrose another reformer achieved its completion.

St. Gregory the Great, who occupied the apostolic see from 591 to 604, recognized the insufficiency of the Ambrosian system, since the large number of melodies which had been introduced into the Church during two centuries exceeded (in a majority of instances) the limits within which St. Ambrose practically had confined the voices of the faithful. The great pontiff conceived the idea of enlarging the vocal compass, as it were, and of adding new scales in which to place the new melodies. The old scales were four in number; he increased this number to eight, but in what way? It is important to know this in order to realize that St. Gregory wished to develop rather than to create; to derive a new scale from each of those already existing, rather than to add four actually new ones.

And so from each of the four modes of St. Ambrose, St. Gregory derived a second series, substituting for the division of the octave by the fifth, otherwise known in harmonic theory as the harmonic division, the division by the fourth, or arithmetical division. Thus the scale of the first mode harmonically divided is this:



In this example the fifth is at the bottom, the fourth at the top. To produce the second mode the reformer had but to transpose the fourth to the bottom, by inversion, and the fifth to the top, in this manner:



which produced the two following series for the first mode and its derivative:

Harmonic Division.

Fourth.

Fifth.

Fourth.

1.

Authentic Mode.

Arithmetical Division.

Fourth.

Fifth.

2.

Plagal Mode.

And thus with the other modes of St. Ambrose :

Harmonic Division.

Fourth.

Fifth.

Fourth.

Fifth.

Fourth.

Fifth.

3.

5.

7.

Authentic Modes.

Arithmetical Division.

Fourth. Fifth.

Fourth. Fifth.

Fourth. Fifth.

4.

6.

8.

Plagal Modes.

The modes added in this manner were called plagal or derivative, also inferior, collateral; while the first four, which had the merit of age, were designated as authentic, or principal, or superior.

The names given to the last four modes indicate that they were regarded as variations and modifications of their forerunners, rather than as new and distinct series. The final of the authentic remained the same in the plagal; *d* for the first authentic and its derivative, *e* for the second, *f* for the third, and *g* for the fourth.¹ Each plagal was interposed after the mode from which it was derived, so that the second authentic or Ambrosian mode became the third, the third the fifth, and the fourth the seventh. Hence the designation *odd* and *even* given to modes according to their order; the odd modes being the authentic, the even the plagal.

The following table will show this at a glance :

¹ This will explain why certain theorists recognize only four or six modes, while others, as we will presently see, fix the number of modes at twelve; four or six principal modes but *doubles*, that is to say, that to each mode is added a second *inverse* one. For the same reason these theorists have recognized but four or six finals, each one common to a principal mode and its inversion.

Gregorian Accompaniment.

TABLE OF THE EIGHT MODES.

| | Auth. | Final. | $\frac{1}{2}$ Tone. | Dominant. | $\frac{1}{2}$ Tone. |
|--------------------------------|-------|--------|---------------------|-----------|---------------------|
| 1st Mode. (Dorian.) | | | | | |
| 2d Mode. (Hypodorian.) | Plag. | Fin. | Dom. | | |
| 3d Mode. (Phrygian.) | Auth. | Fin. | Dom. | | |
| 4th Mode. (Hypophrygian.) | Plag. | Fin. | Dom. | | |
| 5th Mode. (Lydian.) | Auth. | Fin. | Dom. | | |
| 6th Mode. (Hypolydian.) | Plag. | Fin. | Dom. | | |
| 7th Mode. (Mixolydian.) | Auth. | Fin. | Dom. | | |
| 8th Mode. (Hypomixolydian.) | Plag. | Fin. | Dom. | | |

Here are eight modes which arrange themselves two by two, each pair having a common final; the first and second having *d*, the third and fourth *e*, the fifth and sixth *f*, and the seventh and eighth *g*.

One can readily see what diversity of character and expression is imparted to the various modes by this final, sometimes, as in the authentic, fixed upon the lowest note of the scale; sometimes, as in the plagal, situated in the middle.

But it is not only the final that determines the character of the various modes. The contour, the tonal strength of each mode depends upon the recurrence of other essential notes. According to all theorists, these are the two extremes of the scale, the mediant (or third above the final) and the dominant. "The dominant," says Dom Jumilhac, "is as it were the mistress or the queen of the other notes, and the one which occurs most frequently in the course of the melody, and which taken together with the final, chiefly determines the form and character of each mode" The learned theorist adds that in reality it is these two notes which give to the modes their distinctive form.¹

Let us learn to recognize the dominants of the eight modes as we already have learned their finals; for if of the latter the same note is common to both the authentic and its corresponding plagal mode, the case is not the same with the dominant.

The rule may be formulated that the dominant is found in the authentic modes on the fifth degree, in the plagal on the sixth degree of the scale, provided that this fifth or sixth note be not *b*, the changeable note which is given no name in plainsong; also that when the scale begins upon *b*, as in the fourth mode (second plagal), the dominant will be found a sixth above *c*, that is to say, it will be *a*, since the initial note *b* is not counted.²

Notice in the preceding table the place occupied (by exception) by the dominant in the third mode (second authentic), in the fourth (second plagal) and in the eighth (fourth plagal).

We will now proceed to show:

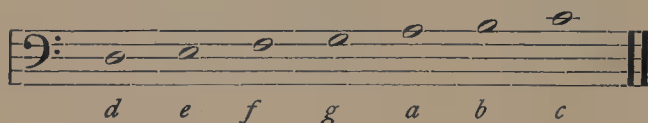
1. Why twelve and even fourteen modes are sometimes recognized;
2. Why the church has limited the number to eight;

¹ *La Science et la Pratique du Plain-chant*. Paris, 1673. Part IV, Chap. III and IV, pp. 146 and 147.

² [Possibly the following might be a simpler rule: the dominant of an authentic mode is the fifth degree of its scale; the dominant of a plagal mode is a third below the dominant of its corresponding authentic, excepting in both cases that a dominant thus falling upon *b* is invariably transferred to the next higher tone, *c*. Tr.]

3. What is meant by the *reduction* of modes ;
4. What is meant by the *transposition* of modes.

The diatonic scale is composed of seven different tones, each of which may be taken successively as a starting-point. Thus seven distinct scales may be established, each commencing upon one of the following notes :



Since from each of these scales is derived a plagal, in the manner already described, their total number is fourteen. It must be observed that as from the seven notes but seven different scales can be formed, the insertion of the plagal modes must necessarily bring about a repetition of these scales, but in an inverse order ; in so far that the scale which appeared to be authentic reappears as plagal, and *vice versa*. This proceeding, however, does not limit the number of modes to seven, because of the difference in position of the finals and the dominants, which impart to the modes their characteristic form.

TABLE OF THE FOURTEEN MODES.

| | Auth. | Final. | $\frac{1}{2}$ Tone. | Dom- inant. | $\frac{1}{2}$ Tone. | | | | | | | | | | | | | | | |
|-----------------------------------|-------|--------|---------------------|----------------|---------------------|------|------|------|------|------|------|------|--|--|--|--|--|--|--|--|
| 1st Mode. | | | | | | | | | | | | | | | | | | | | |
| | Plag. | Fin. | | Dom. | | | | | | | | | | | | | | | | |
| 2d Mode. | | | | | | | | | | | | | | | | | | | | |
| | Auth. | | Fin. | | Dom. | | | | | | | | | | | | | | | |
| 3d Mode. | | | | | | | | | | | | | | | | | | | | |
| | Plag. | | Fin. | | Dom. | | | | | | | | | | | | | | | |
| 4th Mode. | | | | | | | | | | | | | | | | | | | | |
| | Auth. | | | Fin. | | Dom. | | | | | | | | | | | | | | |
| 5th Mode. | | | | | | | | | | | | | | | | | | | | |
| | Plag. | | | Fin. | | Dom. | | | | | | | | | | | | | | |
| 6th Mode. | | | | | | | | | | | | | | | | | | | | |
| | Auth. | | | | Fin. | | Dom. | | | | | | | | | | | | | |
| 7th Mode. | | | | | | | | | | | | | | | | | | | | |
| | Plag. | | | | Fin. | | Dom. | | | | | | | | | | | | | |
| 8th Mode. | | | | | | | | | | | | | | | | | | | | |
| | Auth. | | | | | Fin. | | Dom. | | | | | | | | | | | | |
| 9th Mode. (Aeolian.) | | | | | | | | | | | | | | | | | | | | |
| | Plag. | | | | | Fin. | | Dom. | | | | | | | | | | | | |
| 10th Mode. (Hypo- æolian.) | | | | | | | | | | | | | | | | | | | | |
| | Auth. | | | | | | Fin. | | Dom. | | | | | | | | | | | |
| 11th Mode. (Locrian.) | | | | | | | | | | | | | | | | | | | | |
| | Plag. | | | | | | | Fin. | | Dom. | | | | | | | | | | |
| 12th Mode. (Hypo- locrian.) | | | | | | | | | | | | | | | | | | | | |
| | Auth. | | | | | | | | Fin. | | Dom. | | | | | | | | | |
| 13th Mode. (Ionian.) | | | | | | | | | | | | | | | | | | | | |
| | Plag. | | | | | | | | | Fin. | | Dom. | | | | | | | | |
| 14th Mode. (Hypo- ionian.) | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | |

Defective and
unused Modes.

Of these fourteen modes the eleventh and twelfth are considered defective and impracticable, because of the diminished fifth, although a numerical position is assigned them. This is why the theorists have absolutely rejected these two modes, and for the sake of precision recognize but twelve in all, assigning the numbers eleven and twelve to the thirteenth and fourteenth. As we have seen, St. Ambrose contented himself with the first four of the seven authentic modes, and St. Gregory wisely restored to plainsong the four plagals derived by inversion of the first four authentic modes.

We have already remarked that the modes are characterized not alone by the position in their scales occupied by the half-tones, for then the eighth would have no more *raison d'être* than all those following, which as far as their scale is concerned are but duplicates of the first seven. We repeat that what invariably distinguishes one mode from another is the position of the final and the dominant; so to speak, it is the modulation¹ of the melody flowing as it were from these two modal notes, upon which the melody rests here and there before ending upon the final.

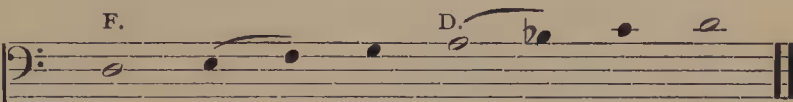
It will be seen that the eighth mode, for instance, although presenting exactly the same succession of notes as the first, is most unlike it, for its final is *g* and its dominant *c*, while those of the first mode are respectively *d* and *a*. This is shown in the preceding table, which should not be lost from sight during this whole explanation.

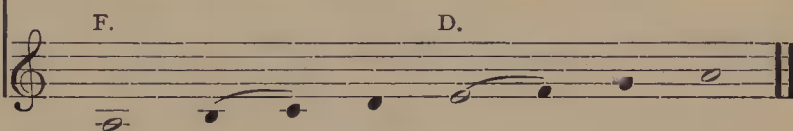
It is not the eighth mode which resembles the first, but rather the ninth. In fact, although the first begins upon *d* and the ninth upon *a*, the first note of the scale is the final in both modes; the fifth is the dominant in both cases; the lower tetrachord² of the one is the repetition of that of the other, a fifth higher; and the analogy between these two modes would be complete if the half-tone of the second tetrachord were found between the sixth and seventh degrees, as is the case in the first mode; but in the ninth it is situated between the fifth and sixth degrees. It may be observed that in order to avoid the tritone, it is frequently necessary to flatten the *b* in the first mode; the fact that in that case the

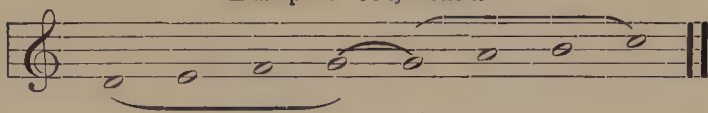
¹It is unnecessary to observe that by this word *modulation*, is not meant the transition from one key to another, a thing which is unknown in plainsong; but rather the movement of the melody within the compass or *ambitus* of a mode whose essential notes it emphasizes.

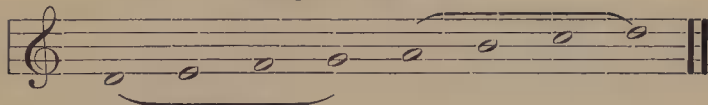
²By *tetrachord* is understood a series of four notes succeeding each other by conjunct degrees, and whose extremes form the interval of a fourth. Two consecutive tetrachords may be *conjunct* or *disjunct*. (See examples on next page.)

two scales become identical has caused melodies of the ninth mode to be designated as in the first mode "at the fifth," or even "in *A*";¹ that is to say, a first mode having *a* as its final instead of *d*. In other words, the ninth mode has been *reduced* to the first.

First Mode. 

Ninth Mode. 

Example of Conjunction. 

Example of Disjunction. 

The *b flat* occurs frequently not only in the first mode, but also in the second, fifth and sixth. Similarly, in comparing the three last modes with the tenth, thirteenth and fourteenth, it will be seen that with the *b flat* there exists no difference between them except as to their starting-point, and that the tenth might be called the "second in *A*"; the thirteenth, the "fifth in *C*," and the fourteenth the "sixth in *C*." This is why the church has done well to simplify plainsong by suppressing the last four modes;² even though we must not forget that in order that the resemblance should be perfect, the *b* always had to be flatted in the second, fifth and sixth modes, by the introduction of the accidental.

We have explained as briefly and as clearly as possible the theory of the *reduction* of modes, which has nothing in common with what is called their *transposition*.

Melodies belonging to the various modes are transposed just as any modern composition is transposed up or down to favor the compass of the

¹ This expression "in *A*" signifies in the key of *A*.

² [It may be noted that in authorized editions of liturgical plainsong issued since this treatise was written, recognition has been given to these last four modes by the occasional introduction of melodies written in one or the other of them and accredited to them. Tr.]

voice. What is most essential in the transposition of modes is rigorously to maintain the scale of the mode being transposed, at the new pitch. In transposition the mode must be preserved, whatever may be the starting-point, or the note chosen as the final. In a word, while the *reduction* of modes is always to the fifth below, their *transposition* may be effected at any interval. A simple means of transposition to any desired degree will be given presently.

II. TONALITY AND MODALITY.

In the preceding we have shown that the eight scales of the ecclesiastical modes are founded upon the diatonic order, to the exclusion of all semi-tones save the ones between *e* and *f*, and *b* and *c*, which are invariably found in every scale, whatever may be its starting-point. Further, that every chromatic interval is likewise excluded, save in the purely exceptional case of the conjunction of the two notes *f* and *b* in a melodic phrase, when the modification of the *b* by the flat is rendered necessary in order to avoid the *tritone*: an interval known as the *diabolus in musica*, and proscribed from earliest time.

Tonality is the ensemble of musical elements, presented to the ear by the melodic expression and the combination of modal scales formed in the manner we have indicated.

Modality is the characteristic expression produced by the particular elements in each modal scale, an expression which is determined particularly by the action of the final and of the dominant, and by the position of the semi-tones.

III. VARIOUS SPECIES OF MODES.

In all the modes the melody may exceed the compass of the scale by one degree, either above or below. Confined within these limits, a melody makes a mode complete or perfect.

Incomplete or imperfect are the names given to modes when the melody does not entirely fill the limits of the scale.

Finally, those modes are called *mixed* in which the melody is written now within the scale of the authentic, now extending into that of its corresponding plagal, so that the composition is a combination of both.

IV. THE CHARACTER OF THE VARIOUS MODES.

From earliest times there have been attributed to the several modes certain capacities for the expression of various sentiments, which prevented the confusion of one mode with another. The church has established

these various characteristics by employing this or that mode for the expression of certain sentiments, and finally the modes have been given different mystical designations, in accordance with their expression. *Primus, gravis; secundus, tristis; tertius, mysticus; quartus, harmonicus; quintus, laetus; sextus, devotus; septimus, angelicus; octavus, perfectus.* Far be it from us to question the rectitude of these designations; but we believe it to be true that the accompaniment of plainsong melodies by harmony founded upon the essential laws of ecclesiastical tonality, in a word harmony which will be the natural development of these same laws, will contribute much to bring out with clearness the various characteristics of these modes.

V. PSALMODY.

Psalmody is the *Cantus psalmodum*, or "Song of the Psalms." The psalms are divided into verses. In each verse there are four elements to be observed: the intonation, the recitation, the mediation and the ending. The intonation is used only for the first verse of the psalm; it is the portion of the melodic phrase or the species of inflection by which this first verse is introduced. The following verses are begun directly upon the recitation, upon which the greater part of the verse is sung; this note is always the dominant, which in this connection is called the *choral* or *reciting note*. The mediation is the inflection or pause made in the middle of the verse to separate its two parts; the ending is the cadence or modulation with which each verse of the psalm or canticle ends. The ending is complete or incomplete; complete when the melody ends upon the final, incomplete when its last note is above or below this final.

There are melodic forms, *tones*, so-called, for all the modes; their number is unlimited. These tones never call into requisition all the notes of the scale, nor, as we have already seen, do they always end upon the final; furthermore, the same melody sometimes serves for two different modes. All this often renders it impossible to recognize the mode to which a tone really belongs, which, however, is most important if it is to be accompanied properly. But it must be noted that the antiphon which precedes each psalm determines the mode in which the psalm is to be sung. For this reason the organist should never replace the antiphon by an instrumental prelude, as is done in many places,—especially when the psalm is sung without accompaniment; for not only in a majority of such cases would the mode of the psalm remain indefinite, but the psalm would be separated from the antiphon, with which according to rule it should form one complete whole. (See the "*Traité sur le chant ecclésiastique*" of Abbé Lebeuf, pp. 242–243.)

Beginning with page 62 will be found examples of the tones, and of the endings most frequently employed.¹

¹ Although perhaps less important than the free melodic species of plainsong, owing to the place held in the great Liturgy by the latter, these Gregorian or Psalm-tones are in much more general use in the Anglican Church, where in a majority of parishes the Choir Offices are the services more frequently rendered chorally. This does not preclude the fact, however, that in far too many cases are the Gregorian tones not only accompanied in the manner which this treatise seeks especially to controvert, but there is often evident a complete failure to understand their structure and the proper use of their various forms.

This latter fault is particularly noticeable in the use of the *intonation* before mentioned as one of the constituent members of each tone, and in the choice between *festal* and *ferial* forms of the melody. The translator deems the matter of sufficient importance to warrant him in digressing temporarily from the text in hand for the purpose of making the subject as clear as possible.

The tones are the melodies to which the Psalms and Canticles of the Choir Offices are sung. Two forms of each tone are provided (except in the cases of Tone V and VIII, which have but a single form each). These two forms are known respectively as *Festal* and *Ferial*; the titles are self-explanatory. The former is used for the Evangelical Canticles, so-called — those derived from the Gospels, as *Benedictus* and *Magnificat*. Such canticles are rendered with more solemnity than those taken from the Psalms, which, however, as well as the Psalter itself, may be sung to the *Festal* form on the higher feasts.

A third, the *Introit* form, is used only at the *Introit* of the Mass; except in the case of Tone V it is much more elaborate than either of the other forms. The whole *Introit* is in some places sung to this form of the Psalm-tones, but incorrectly; for as will be seen on pp. 89 and 90, the antiphon has its own melody, to which it should invariably be sung.

The *Festal* and *Ferial* forms of each tone have a common intonation, save that in the case of Tones II and VIII a slightly elaborated version is used for the Evangelical Canticles. Although opinions differ somewhat as to the correct use of the intonation, I believe the following table to be the expression of the best authorities, as well as the most logical and consistent application of the theory and traditions of ecclesiastical ritual.

In this table the rule given for the use of the Intonation in the case of the Evangelical Canticles is the one generally accepted. In the compilation of the first English Prayer book in 1549, known as the First Book of Edward VI, the ancient offices of vespers and compline were both drawn upon for the new service of evensong, the canticle *Nunc Dimittis* being derived from compline, in which office it was sung in the same manner as ordinary Psalms, i. e., to the *ferial* form of the tones. The solemn significance of *Magnificat* would seem to permit a deviation from this rule regarding the Evangelical Canticles collectively, and to favor the simpler rendering of *Nunc Dimittis* (at least on all but the highest feasts) as being more in accord with the spirit, if not the letter of the established rule.

USE OF THE INTONATION (IN THE ANGLICAN CHURCH.)

*Psalms, and Canticles derived therefrom.**Evangelical Canticles.*

| | | |
|---|--|--|
| All Sundays and Feasts. | At the first verse of each Psalm and at both verses of the <i>Gloria Patri</i> . ¹ | When sung festally (as they always should be), at every verse of the Canticle and at both verses of the <i>Gloria Patri</i> . (Special Intonation for Tones II and VIII. See page 12. |
| Ordinary Ferias. | Only at the first verse of each Psalm or Canticle. Not at the <i>Gloria Patri</i> . | |
| Fasts, Peniten- tial Seasons and Offices for the Dead. | Intonation entirely omitted. | |

¹ Authorities differ as to the use of the Intonation at the *Gloria Patri*. It seems wise to suggest its adoption, however, excepting possibly on the Sundays in Advent and Lent.

The *Antiphon* (Gr. ἀντιφωνέω, to raise the voice in reply) is a verse having its source or inspiration in the Scriptures, sung before and after each Psalm and Canticle of the Choir Offices, and similarly preceding the Psalm-verse of the Introit, Gradual, etc., of the Mass. Its object is to bring the Psalm or Canticle, or verse which it accompanies more closely into sympathy with the sentiment of the particular feast or day for which it is prescribed, through its own expression of this sentiment. Its absence from the Anglican ritual since 1549 is to be deplored, because without it the musical ending of the Psalms more often than not is incomplete; for while as has been stated the majority of endings of the Tones are *incomplete*, the antiphon, which is sung either in part or as a whole before the psalm, but always in its entirety *after* it, invariably ends upon the final of the mode. In the absence of the antiphon, however, it will become the duty of the organist to complete the ending by playing a short phrase or *pneuma* after the *Gloria Patri* or last verse sung, ending in the melody upon the final.

This will not often be necessary at the Introit, even though the proper melody of the antiphon be not sung; since the Introit form of the tone (excepting in the case of Tones III and V) invariably ends upon the final.—Tr.]

CHAPTER I.

GENERAL RULES OF PLAINSONG ACCOMPANIMENT.

THE accompaniment of plainsong is governed by a few very simple rules.

The first and fundamental one is :

1. The exclusive use, in each mode, of notes of the scale.

This rule, unfortunately, is ignored by a majority of organists and choirmasters, and even by a goodly number of educated musicians.

It is certain, however, that a little reflection will make clear the truth of this principle : that a melody written in one of the church modes can not be accompanied by harmony founded upon an entirely different arrangement of the scale, that is to say, upon the system of modern tonality. Four-part harmony being considered as the combination of four melodies which are heard simultaneously, the principle that one of these melodies may be written in one tonality, while the other three belong to quite another, is wholly absurd.

Such harmony, or to be exact, such cacophony, would destroy not only the plainsong melody, which would be entirely absorbed, but the harmony as well ; since the latter, impeded and restrained by the melody which it accompanied would necessarily be unassisted by the conditions of modern modulation. The absolute impossibility of establishing rules for a system so chaotic, the necessity of abandoning everything to the arbitrary, leaves plainsong accompaniment to the caprice of each organist ; so that complete anarchy reigns upon a subject of such importance. To this point have we been brought to-day by the too widely spread error of belief that a combination of two radically incompatible tonalities can exist. Until this tenet can be uprooted, it will be impossible to penetrate into the spirit, the meaning and the beauties of a distorted composition, or to hope for its regeneration.¹

This incompatibility should be apparent to everyone. Certainly there is at least as much difference between the system of the eight ecclesiasti-

¹ Upon this point we might invoke a number of convincing authorities ; we will confine ourselves to the words of Adrien de la Fage, who writes as follows in his excellent work, "*De la reproduction des livres du plain-chant*," p. 140 : "Above all I maintain absolutely the opinion, and I have pondered the subject too long ever to change my view, that the very essence of plainsong and that of harmony, as we understand the latter to-day, are wholly contradictory."

cal modes and our own based upon two modes, major and minor, as there is between these two latter themselves. Then consider what would be the effect in modern music, of an accompaniment in the major mode to a melody in the minor? And *vice versa*? It might be possible of accomplishment, were it necessary; but whatever might be the art and skill employed they could produce but a strained harmony, doing violence to the tonality and rendering the melody unrecognizable.

The first rule given has to do with polyphony in plainsong tonality; it will suffice to preserve the general character of plainsong. But if plainsong accompaniment stopped here, the various modes would still be liable to be confounded one with another; while the great beauty of plainsong lies in the variety and peculiar quality of the characteristics inherent in the different modes. In a word, the first rule is one affecting *tonality*; the second, to which we now come, relates to *modality*, whence it follows that it is no less important than its predecessor.

2. The frequent use of the triads of the final and dominant in each mode.

We have remarked with Dom Jumilhac that "it is properly these two notes, the final and the dominant, which chiefly determine the form and character of each mode." As has already been demonstrated, the rules of plainsong harmony are only the natural development of its melodic laws. If these two notes (the final and the dominant) impart to the modes their form, the triads built upon these notes must determine the harmony which is proper to them. Accordingly these chords upon which the harmony chiefly is based and supported, and which recur most frequently, must exercise the strongest influence upon the harmony in general. Thus in the first mode, whose final is *d* and whose dominant is *a*, the triads built upon *d* and *a* must be frequently employed, to the end that the characteristics of the mode may be preserved and emphasized harmonically as well as melodically.

3. The use exclusively of the harmonic formulæ proper to the cadences of each mode.

Each mode has certain conventional endings called cadences, which belong to it and which are derived from the construction of its scale. One of the several causes which have contributed most markedly to the alteration of the ecclesiastical tonality is the expedient upon which organists have become accustomed to rely of applying the harmonic peculiarities of modern theory to the accompaniment of plainsong cadences.

4. Every chord other than the consonant triads and their first inversions should be barred from plainsong accompaniment.

It is understood that the dominant seventh chord, which belongs exclusively to modern harmony and whose adoption marked the birth of dramatic music and of sensual expression, must rigorously be proscribed, as well as its inversions.

5. The laws which govern plainsong melody must be observed in each of the accompanying voices.

This rule is tacitly implied by Rule 1. Nevertheless, we have thought it best to give it a special place, in order to emphasize this point; that the obligation to flatten the *b* in the melody whenever this *b* produces a tritone, extends as well to each of the voices in the accompaniment; whence it follows that the *b flat* may present itself in the harmony even though there be no *b* in the corresponding portion of the melodic phrase.

6. Since the melody is the essential of plainsong, it should always be placed in the upper voice, whether it be harmonized in several vocal parts, or simply sung in unison and accompanied by the organ. In the latter case it will be necessary sometimes to transpose the piece, in order to place the melody at a pitch convenient for the voices.

In France the custom has been quite general of placing the plainsong melody in the bass, and of accompanying it by the right hand with a profusion of suspensions and dissonances which have been dignified by the imposing title of *counterpoint*. This custom, partly fallen into disuse of later years, is inadmissible, for the reason that a melody can form but a poor bass, upon which one might defy the most skilful artist to produce a counterpoint ever so little worthy of its name.

This usage of placing the melody in the bass is the result of the predilection for very deep bass voices (*voces taurinæ*) which has prevailed in the church in all times. In some parishes, where tenor voices have been given the preference, the melody naturally has been placed in an inside voice. This system, although less objectionable in that it assures the melody of a proper bass, nevertheless has the disadvantage of condemning the upper voice to the emission of a monotonous series of "filling-in" notes; although this part, which properly should outline the contour of the melodic phrase, is the one which most strongly strikes the attention of the ear.

Thus it follows that the melody should be placed only in the highest voice, whether, let us repeat, it be harmonized in several vocal parts or sung in unison with organ accompaniment.

It should be observed that of these last two methods, the second is the best for several reasons. For nothing is finer than the unison of a large number of voices of every kind, to which are added the grand harmonies of the full power of an organ; at the same time it is the simplest means, and that which has the advantage best to preserve the melodic character of plainsong, since the melody is displayed in strong contrast to the accompaniment.

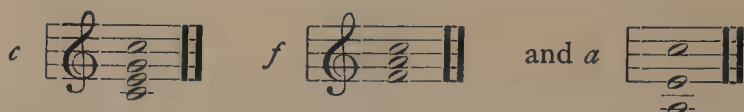
These rules, always easy of application, are the only ones which can preserve the general character of plainsong, and bring out the peculiar physiognomy and essential form of the various modes. Upon their observance depend that unity of color and that uniform character which the ecclesiastical melodies should always present, without prejudice to the variety which individual taste may introduce in their accompaniment. By this unity of color and uniformity of character we understand a perfect correspondence between the harmony and the melody, between the accompaniment and the voice-part, which causes the mode in which the choir sings to be more readily recognized by the ear than if the melody were heard alone. For it is evident that if the rules above given are observed, each of the three melodies which, joined to the theme form four-part harmony, will do its share toward bringing into a clearer light the mode to which this harmony belongs.

We can testify from our own experience that pupils to whom the study of plainsong tonality has been entirely new, because of their earlier education, in a very short time have become able not only to distinguish the various modes without trouble and at first hearing, but eventually to harmonize in each of the modes with facility, correctness and elegance.

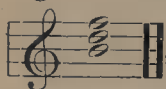
This is what a majority of organists have failed to realize up to the present day, while they have been forced to depend upon the chance of routine and of their imagination, in the absence of all definite rules.

NOTE.

Before proceeding to the application of the preceding to the eight modes, let us repeat that the only chords to be used in the accompaniment of plainsong are the consonant triads and their derivatives, the chords of the sixth; since all dissonant chords are forbidden by Rule 4. Thus, a triad being composed of but three tones, each note of the melody may be accompanied by but three chords. For example, the note *c*, which is a member of the following triads:



will be accompanied by one of these three triads, according to circumstances. The case is the same with the other notes of the scale, excepting the following three, *b*, *d*, *f*, which together form the diminished triad

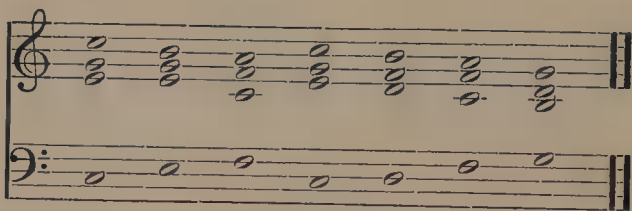


, a chord inadmissible in plainsong. For these three notes

the accompanist will then have at his disposal but two triads. But all the notes of the scale may be accompanied by a chord of the sixth, either to avoid the fundamental position of a triad which would produce a poor bass, or to prevent a disagreeable interval in any one of the voices. And

the chord of the sixth *d*, *f*, *b* , although derived from the pro-

scribed diminished triad, may nevertheless be employed; particularly in the seventh and eighth modes, where it is almost indispensable, such as its association with their modality. This chord must not be confounded, because of the tritone which it contains, with the tritone which characterizes the modern chord of the dominant seventh; which, as we cannot too strongly emphasize, is antipathetic to plainsong. The essential difference between these two chords lies in the fact that of the two notes which form the tritone, in the dominant seventh chord the *f* must always descend and the *b* ascend; while in the chord of the sixth the *f* and the *b* may each ascend or descend indifferently, as will be seen in this example in the eighth mode:

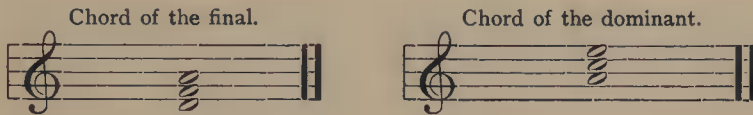


CHAPTER II.

THE FIRST AND SECOND MODES AND THE FIRST MODE MIXED.

I. THE FIRST MODE (THE FIRST AUTHENTIC).

SINCE the final of this mode is *d* and its dominant *a*, the chords which will be used most frequently are the following triads :

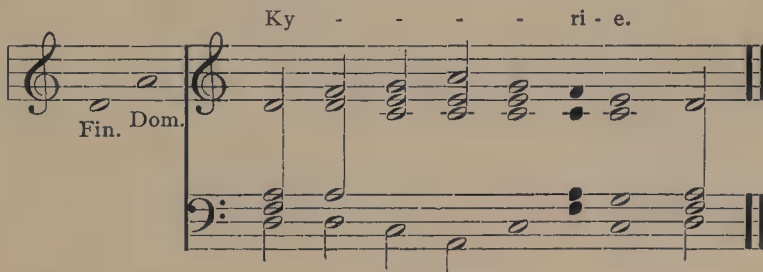


They must be kept constantly before one, whether in accompanying at sight a melody written in this mode, or in writing such an accompaniment. In the latter case, it will always be well to indicate the final and the dominant at the beginning of the selection, as the editors of the best modern plainsong editions have taken pains to do. This suggestion applies to all the other modes as well.

Generally speaking, it is well to begin with the chord of the final. Nothing is more simple when the first note of the melody is the final itself, or in most cases where it is one of the two other notes of the triad.

The following are examples of the use of this chord for each of these three notes :

Ex. I. Melody begins with final :



Let it be noted that in the above example the dominant is accompanied by its own triad ; thus from the first few notes the mode is perfectly established.

Gregorian Accompaniment.

Ex. 2. Beginning with the third of the final :

Ex. 3. Beginning with the dominant :

In certain cases, nevertheless, the immediate establishment of the modality may be sacrificed for the sake of variety. Thus, there is no reason why in the *Kyrie* following, as well as in the subsequent examples, the triad of *f* should not be substituted for that of *d* on the first note ; on condition that the appearance of the determining chords of the mode be not too long delayed.

Aside from one of these three notes, the melody may begin with the lower *c*, and with *g*, but as observed by Odon de Cluny, very rarely with *e*. In case it begin with *c* followed by the final, the harmony will be that of one of the final cadences (q. v.). With *e* the case is the same ; as to *g*, that chord must be chosen which will best preserve the contour of the phrase and conform to the exigencies of the modality.

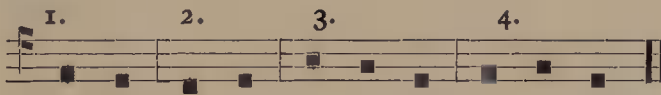
II. THE CADENCES OF THE FIRST MODE.

We will not concern ourselves here with cadences which are purely melodic, that is to say which consist, according to Dom Jumilhac, of "certain tones or notes fitted to divide each plainsong melody into various parts, and to render one distinguishable from the other." For these,

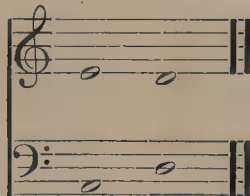
which only serve momentarily to emphasize the divisions of the melody, there are no specially formulated rules of accompaniment. The choice of triads will depend upon the movement of the melodic phrase, and upon the succession of chords already heard. It will easily be understood that it is impossible to govern the accompaniment of plainsong by mathematical rules, and that it would be folly to undertake to assign to each note in advance and for all cases, the harmony which must accompany it. To do this would be to deny every function of the imagination and all latitude of taste. But it is nevertheless true that the observation of principles derived from the laws of tonality themselves will assure to plainsong the uniform character which it demands, whatever may be the variance of detail suggested by individual instinct.

But to return to cadences,— those which mark the conclusion of the Gregorian phrase. The sense of repose being complete, it must be expressed by the harmony as well as in the melody; therefore this ending must be made upon the chord of the final. Ecclesiastical tonality has suffered grievous affronts because of the too frequent attempt to assimilate the final cadences of plainsong with those of modern music. Thus it is most essential that rules of harmonization shall be formulated which are consistent, and which will ensure to each mode the preservation of its constituent character.

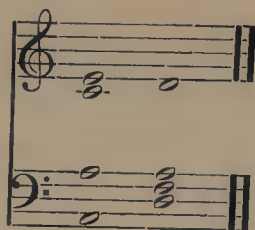
The final cadences most frequently encountered in the first mode are the following :



In the case of the cadence marked No. 1, it may be observed that organists, following certain manual habits, so to speak, contracted through practical experience in modern music, and involuntarily influenced by the feeling of tonality peculiar to it, often accompany the two notes of the cadence by the following bass :



Those who are faithful to the Gregorian tonality give to them the following chords :



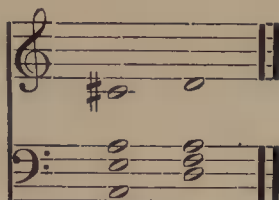
That is to say, two consecutive minor chords; of which we disapprove for several reasons, of which the two principal ones are these :

First, we always maintain the principle that in every tonality good harmony is the product of four melodies, subject to the same laws and progressing simultaneously. It is thus evident that the best bass will be one of those melodies which furnish the usual cadences of this first mode. And we submit that the interval *a, d*, is never employed in a final cadence in the first mode.

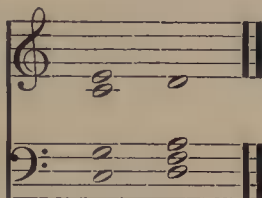
Secondly, we disapprove of these two minor chords because of the almost complete analogy with the authentic cadence of our minor mode which they present; an analogy which renders them insupportable to us because of the absence of the note (the *c sharp*) to which the modern ear is so accustomed, but which is not included in the scale and consequently in the tonality of plainsong. It is perhaps not uninteresting to notice that the earliest harmonists of whom written record exists, as closely in touch as they were with the prevalent domination of the ecclesiastical tonality, never hesitated to alter the *c* by the sharp, that is to say, to alter it, undoubtedly without taking account of the tonality in the modes in which they exercised their genius. All of which proves that even at this epoch, which may be fixed approximately at the middle or toward the end of the fourteenth century, ecclesiastical tonality was threatened in a manner no less real or profound than at a later date, that of the innovations attributed to Monteverde and other composers of the sixteenth century.¹

Before indicating the harmony proper to this cadence, let it be noted that as a logical sequence of the alteration which slipped in at this time, a far more serious modification has appeared; for it affects a note of the melody itself, the first of the second cadence, i. e., *c*, which thus becomes the actual leading tone of our minor mode.

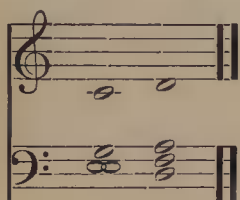
¹ Read carefully Fétis second article upon "*le demi-ton dans le plain-chant.*" (The half-tone in plainsong.) (*Revue de musique religieuse*: March, 1845.)



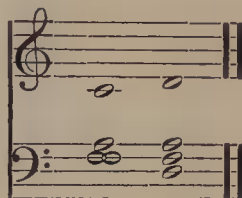
Let us then affirm that the only manner of accompanying the first cadence is as follows, the bass *c*, *d*, being moreover one of the melodic cadences of the mode :



The second cadence will be harmonized by an inversion of the first :

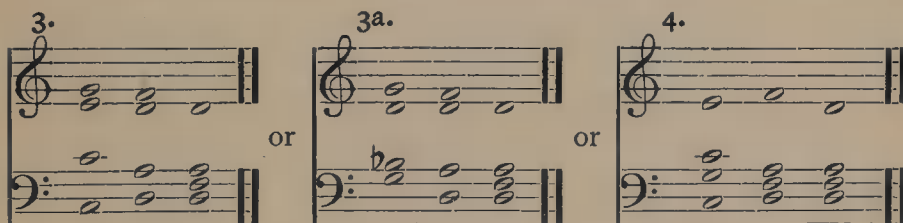


Or in certain cases even thus :



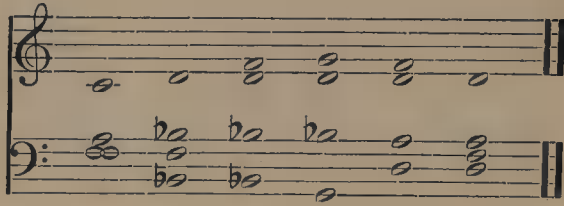
It may be remarked that if the harmony by which we accompanied the first cadence is plainly justified by what we have said concerning it,—in a word, if it is such that no other could be conceived,—then the accompaniment of the second flows from it, so to speak, since it is but the inversion of that of the first.

The third and fourth final cadences of the first mode may be considered as simple modifications of the first two, since the harmonic ending is really the *f*, the *d* existing in the melody only in obedience to the law that the complete ending must be on the final. Consequently the harmony of the penultimate note *f* must be the triad of *d*.



Let us consider for a moment the example 3a. Here is an opportunity to apply the observation made in the 5th general rule relative to the em-

ployment of the *b-flat* in plainsong. It is evident that this succession of chords in the accompaniment, where one finds a *b-flat* in the third voice of the first chord, is admissible only when an *f* occurring *in the same part* justifies its presence, as is shown in the example following :



EXAMPLE OF THE FIRST MODE.

(Digne Edition.)

F. D.

Ky - - - - - ri - e

e - - - - - le - i - son III

Chri - ste


e - - - - - le - i - son. III Ky - - - - - ri - e

e - - - - - le - i - son. II Ky - - - - - ri - e

e - - - - - le - i - son.

3. THE SECOND MODE (FIRST PLAGAL).

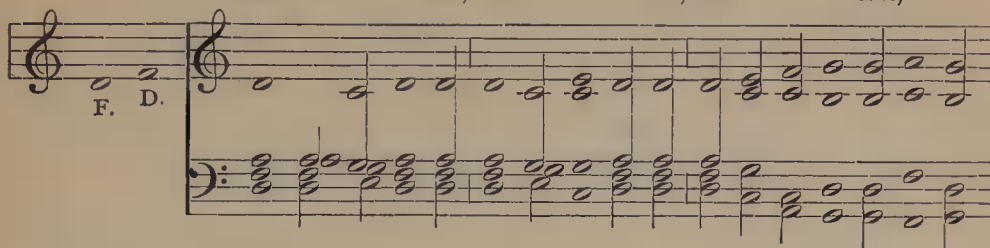
The second mode being the plagal, that is to say, the derivative or the inversion of the first authentic, naturally demonstrates strong analogies with the latter, its final being the same. But through the transfer to the lower part of the scale of the upper tetrachord, the *b-flat* will be found more rarely in the second mode than in the first. Thus the scale or *ambitus* of the first mode being from *d* to *d'*, the notes *f* and *b* are found in the middle, and their conjunction is frequent; while in the second mode, the scale being from *a* to *a*, the *b* is relegated to the lower part, and consequently is less frequently employed than when situated in the higher positions. The flat hardly appears except in melodies which exceed the scale and borrow the high *b*. Furthermore the dominant *a* of the first mode, as we have seen, cannot be the dominant of the second, in which it would occupy the highest place. The dominant of the second mode is *f*. From all this it results that the second mode presents new lines in the melody; instead of rising to the octave of the final, it reaches only the fifth *a*, but on the other hand descends to the fourth below this same final, which is thus placed in the middle of the scale. These differences once well established, the second mode is allied to the first through the identity of their finals, as well as of their final cadences.

We would only point out that the cadence No. 2  is

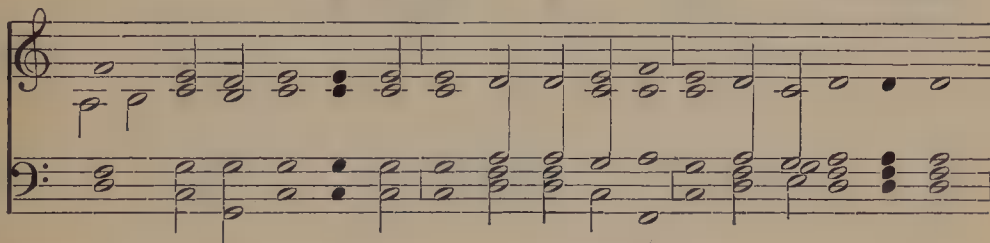
harmonized upon the first note by the triad of *f*, and that this triad, being that of the dominant, becomes characteristic of this second mode.

EXAMPLE OF THE SECOND MODE.

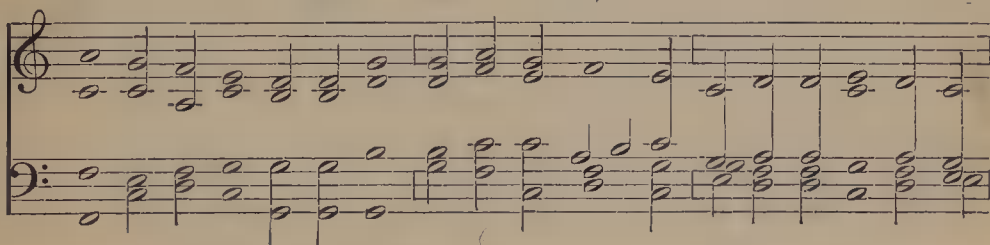
San - - ctus, San - - ctus, San - - ctus,



Do - - - mi - nus De - us Sa - - - ba - oth.



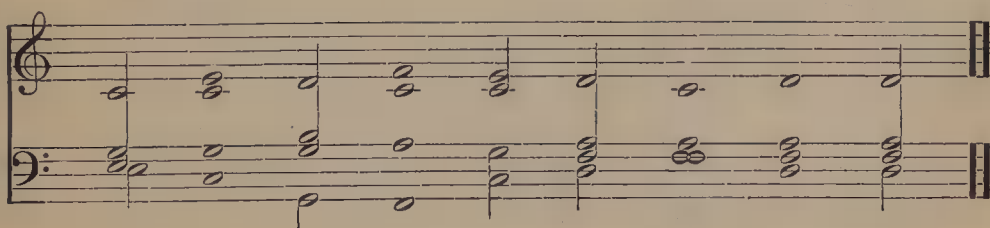
Ple - - ni sunt cœ - - li, et ter - - ra



glo - - - ri - a tu - a. Ho - san - na



in ex - - - - - cel - - - sis.



IV. THE FIRST MODE MIXED, OR THE COMBINATION OF THE FIRST AUTHENTIC AND FIRST PLAGAL MODES.

Once for all, we will lay down a general rule for the accompaniment of mixed modes. It is apparent that the rule must be simply this: to observe the rules of accompaniment enjoined for the authentic modes, in the case of melodies written therein; for melodies in the plagal modes, the same relative procedure.

The analogies which we have already pointed out as existing between the first and second modes suffice to convince us that the accompaniment of mixed modes presents no difficulty whatever.

MIXED MODE (1st and 2d).

DIES IRÆ.

1st Verse.

Di-es i-ræ, di-es il-la, sol-vet sæ-clum in fa-vil-la:

tes - - te Da-vid cum Si-byl-la.

2d V. same as 1st V.

3d Verse.

Tu-ba mi-rum spargens sonum per se-pul-cra re-gi-o-num,

Co-get om - nes an-te thro-num.

4th V. same as 3d V.

Li - ber scri - ptus pro - fe - re - tur,

5th Verse.

In quo - to - tum con - ti - ne - tur, Un - de mun - dus ju - di - ce - tur.

In plainsong one sometimes encounters melodies of which certain portions belong to a totally different mode from that in which the selection is written. Thus it may happen that a phrase of the first mode will end in a melodic cadence peculiar to the ninth. This is the sole method of modulation proper to ecclesiastical tonality. In plainsong one passes not from one key to another, as in modern music, but from one *mode* to another. When such a case presents itself, care must be taken to recognize the modality of all the members of the phrase, in order to apply to each its proper harmony.

Such are modes known as *commixed*, *irregular*, etc.

The rules already given are sufficient for all these commixed and irregular modes ; we will not repeat them in the following chapters.

(1) Un - de mun - dus ju - di - ce - tur.

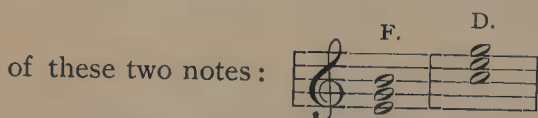
or thus, avoiding the tritone.

CHAPTER III.

THE THIRD AND FOURTH MODES.

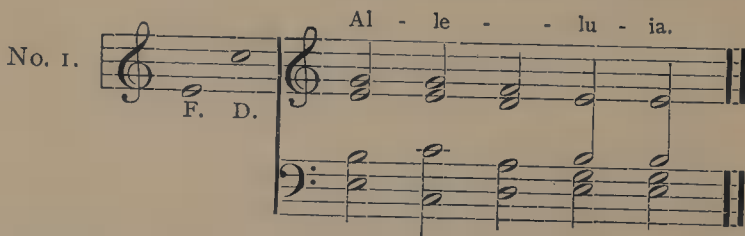
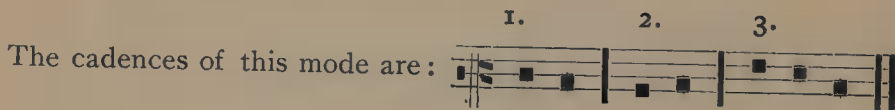
I. THE THIRD MODE (THE SECOND AUTHENTIC).

THE final and the dominant of this mode being respectively *e* and *c*, the chords to which the harmony must give frequent recurrence are the triads



In order firmly to establish the modality from the beginning, the first chord should be that of the final whenever possible; the last chord must be this same triad of the final. It must be understood that no melody in this mode can begin with the note *b*, which in like manner is excluded from becoming the dominant; according to the rule laid down in the Introduction that the dominant may never be fixed upon the *changeable note*. The triad of the final may then be used at the beginning only when the note to be harmonized is *e* or *g*. Should the melody begin with *f* followed by *e*, one of the final cadences would be found, which would be accompanied as such (q. v.). If the first note of the melody be *a*, choice will be made of the chord which will best conform to the general harmony of the phrase; finally, if *c* be the initial note, its own triad will be used, provided the phrase permit.

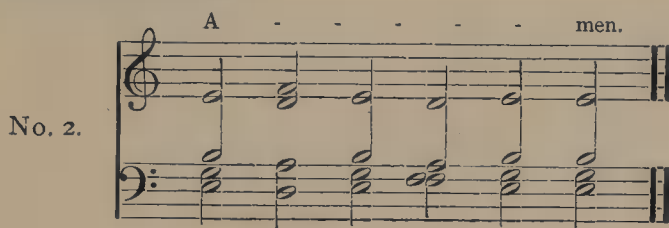
II. THE CADENCES OF THE THIRD MODE.



We submit at once the only rational and possible harmonization of this cadence No. 1. For it is inconceivable that the *f* should be accompanied by its own triad, or by the triad of *b*, since the progression *f*, *e*

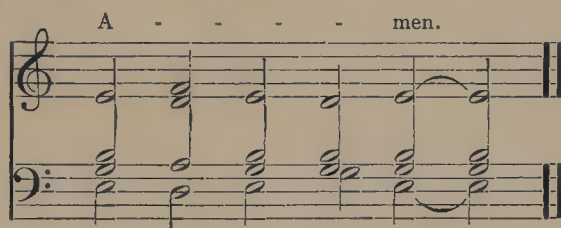
would be in the bass but a parallel of the progression of the melody, violating the law of consecutive octaves; and the *b* must be prohibited no less absolutely, since with the *f* would be formed the interval of a diminished fifth, the tritone.

We assert that this harmonization is the only natural one, because it is the necessary expression of the laws and of the elements of modality. The cadence No. 2 presents the same necessity as to harmonization, and should be accompanied thus :

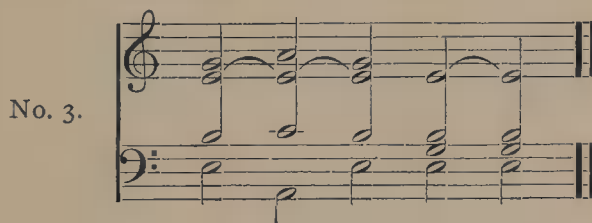


It is obvious that this harmonic cadence is the reverse of the first, since the melodic cadence *f, e* is accompanied in the bass by the second melodic cadence *d, e*, and *vice versa*. The case is the same as in the first mode already mentioned.

The following is a second formula of accompaniment for this second cadence :

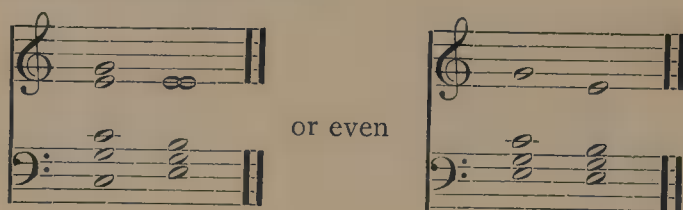


As to the cadence No. 3, since the *g* is present in the chord of the final *e*, it is evident that the cadence actually ends upon *g*, and that the *e* following is but a prolongation or the completion of the ending. The following is the harmonization of this third cadence:



In certain cases, however, for the sake of greater variety, the cadence might be formed of the notes *g* and *e*, harmonized as follows ;

a procedure which would more especially characterize the mode through the presence of the dominant triad:



EXAMPLE OF PLAINSONG IN THE THIRD MODE.

Ky - - - ri - e

F. D.

e - - - le - i - son. Ky - - - ri - e

e - - - le - i - son. Chris - te

e - - - le - i - son. Ky - - - ri - e

e - - le - i - son. II Ky - - ri - e

e - - - - le - i - son.

III. THE FOURTH MODE (THE SECOND PLAGAL).

Like the other plagal modes, this one differs from its preceding authentic in its dominant and in the transference of the higher tetrachord of the latter to the lower part of the scale. The final being *e*, as in the authentic, and the dominant *a*, the triads of these two notes

are those which must become the foundation and the support of the harmony.

A melody in this mode may begin with any note of the scale save *b*, the changeable one.

If the first note of the melody be *e* or *g*, either of these notes may be accompanied by the triad of the final; *c*, *a*, and even *e* by that of the dominant; but this rule may be somewhat modified, in certain cases. The notes *d* and *e*, forming natural cadences of this mode as well as of the preceding one, will be accompanied like the cadences themselves.

The following are several cadences taken from various melodies in the fourth mode, which differ in no wise from those of its authentic.

Pre - ces sup - pli - cum.

Po - pu - lum su - um.

Pec - ca - tis me - is.

Pro no - bis.

or less well:

Pro no - bis.

It is clear that those of the above cadences in which or near which the chord of *c* occurs, are more particularly characteristic of the third mode; the triad of *a* similarly introduced rather indicates the fourth.

EXAMPLE OF THE FOURTH MODE.

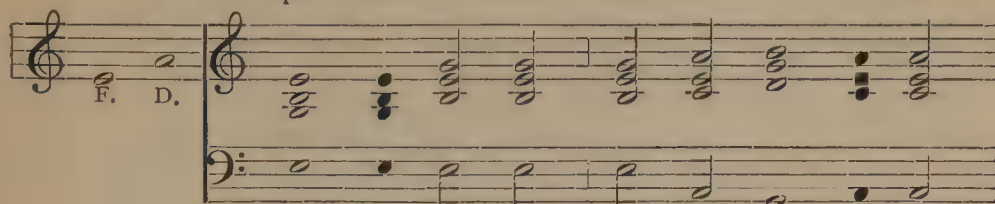
Glo - ri - a in ex - cel - sis De - o.

Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis.

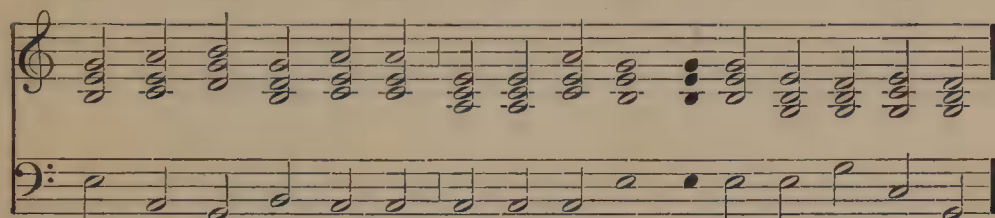
Lau - da - mus te. Be - ne - di - ci - mus te.

ANOTHER EXAMPLE.

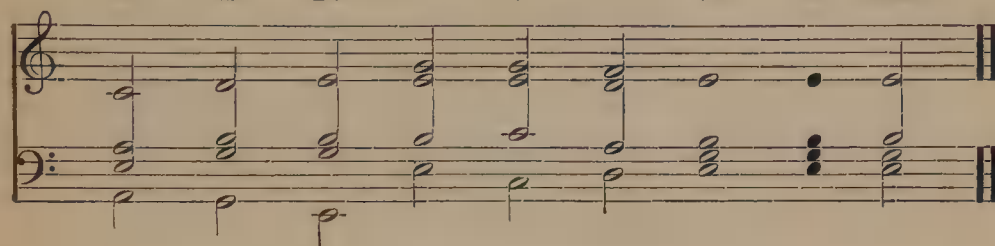
Spe - ci o - sa fac - - - ta es



et su - a - vis in de - li - ci - is tu - is



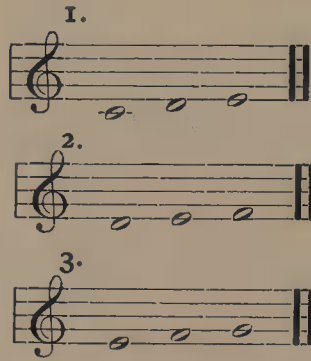
San - cta De - - - i Ge - ni - trix.



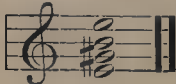
REMARKS UPON THE FIRST FOUR MODES.

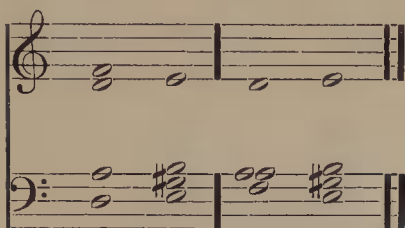
Before proceeding to the fifth and following modes, it seems best further to consider the subject of the proper harmonization of the cadences of the first four.

Upon close study it is apparent that the third and fourth modes, which we have just discussed, are those which are the farthest removed from modern tonality. For of the first two melodic cadences of the first and second modes (*e d*, *c d*) only the second is peculiar to plainsong, the first belonging to two tonalities and serving our major mode as well as our minor. The same is not true of the first two cadences of the third and fourth modes (*f e*, *d e*); they belong exclusively to plainsong; in other words, they are completely foreign to our two modern modes. A scale in which the supertonic is but a half-tone above the tonic is unknown in our system. To realize this, take the three following series, each of three notes :



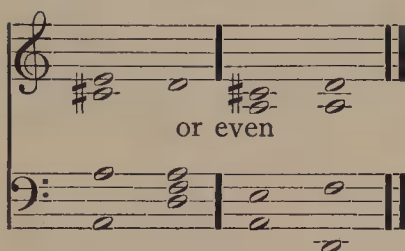
It will be seen that in the first series there is a whole tone between the first and second notes, and again between the second and third; that in the second series the first and second notes are a whole tone apart, the second and third but a half tone; finally, in the third series there is only a half tone between the first two notes, but a whole step between the second and third. Of these series the first is the beginning of the scale of our major mode; the second of our minor scale; the third, however, of neither of our modes; it belongs only to plainsong.

Now notice that organists and accompanists, not being able, to speak harmonically, to account for this *f* descending to *e* in the final cadences of the third and fourth modes, have been led to consider this *e* as the dominant of the key of *A minor*, and consequently have accompanied it by the major triad of *e* :  whether they approached it from *d* or from *f* as follows :



In this manner melodies of the third and fourth modes have become to a certain extent pieces in our key of *A minor*, ending, so far as the fourth mode is concerned, upon the dominant. And this is so true that in the table of ecclesiastical keys adapted to those of the organ, which may be seen in the *Dictionnaire* of Jean-Jacques Rousseau, we read, under Third Tone, these words: "*A minor or G,*" and under the fourth: "*A minor ending upon the dominant.*"

Harmonists and organists, influenced by modern tonality, made use of the chord of the dominant in the first and second modes as a form of cadence,



In the third and fourth modes, the dominant chord itself became the ending. (See the example already quoted.)

It is undeniable that these latter cadences are less harsh to modern ears; but it is no less certain that they effectually destroy the ancient tonality in effacing the distinctive characteristics of the four modes which we have just discussed. The result is a bastard harmony which is neither plainsong nor music.¹

It is therefore essential fully to realize the strict obligation to follow the first fundamental rule, which enjoins "the employment in each mode of none but the tones of the scale."

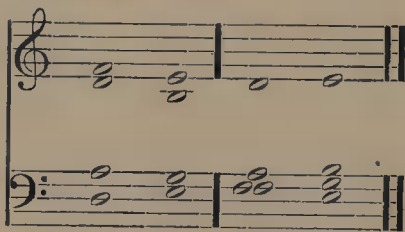
In the search for the true system of plainsong accompaniment, it is important to be well on guard against a certain tendency toward *smoothing over*, so to speak, to which our modern ears are but too favorably disposed.

¹ [I have translated literally the author's designation of *music* as distinct from *plainsong*. In France a *Messe en plain-chant* signifies a plainsong mass; a *Messe en musique* a modern composition. Tr.]

Such a proceeding, through the mixture of the chromatic with the diatonic, has introduced an effeminate element into music ; and all the entrenchments of modern tonality upon the Gregorian system express only the aversion, the revolt of the ears against the pretended severity of ecclesiastical music. Nevertheless this severity is inherent in the diatonic system upon which plainsong rests. If there were need of demonstrating this fact, we would invoke the authority of Padre Martini, who declared the true character of plainsong to be serious, firm and vigorous, while the chromatic species, which is not based upon whole tones as is the diatonic, has been excluded because of its effeminacy and the inappropriateness of its melodies,¹ (*ob nimiam molitiem, infamae nota non caruit*).

Incontestably, the true harmonization of plainsong must differ from that of modern music, for it has to do with a totally different system of tonality ; and it is inevitable that certain harmonies which are not only justifiable, but indispensable in the accompaniment of plainsong, will shock us at the outset, and, as M. de la Fage has well said, seem "*offensive to our ears*" because they are contradictory to the sentiment of the rules of modern harmony. This by no means implies that one who would accompany plainsong must abstain from being a musician ; on the contrary, knowledge of both systems is absolutely necessary in order to make the one distinguishable from the other, to emphasize the character and to mark the limits of each.

The foregoing justifies the harmonization proposed for the first two cadences of the third and fourth modes :



the only natural harmonies, we repeat, together with a third already given.

Upon close examination, the cause of the harshness of these two cadences to our ears will be seen to lie in the fact that the *d minor* chord, in the modern scale to which it belongs, suggests the note *b flat*, while the *e minor* chord in like manner implies an *f sharp*. But it is necessary that the absence of any effect of our scales shall be as complete in the case of the harmonization of plainsong as it is in the melodies themselves.

¹ See *Saggio di contrapunto*, p. 30.

We speak not only to those who, carried suddenly from the region of modern tonality into that of the church, are prone to find in the latter only that which is disturbing and uncouth; but as well to those who, while sincerely believing themselves to be faithful upholders of the latter system, are nevertheless governed in their practice by their aural instinct, accustomed as it is to the refinements of modern art. Perchance some will cry out against the harmonization of the first two cadences of the third and fourth modes; but it is to be hoped that the strange effect of these harmonies produced upon their ears will be but a passing impression; for we are convinced not only that they will soon become accustomed to them, but that they will eventually conceive a liking for them. For what is there in these harmonies that is not found in the melodies as well?

This invincible logic of musical facts, which dominates us despite ourselves when we have once opened the way to secular tonality, will no less completely govern us if we return to the severe conditions of that of the church. These harsh progressions, before wounding one in the harmonization, will disturb one even in the melodic cadences, not only of the first four modes, but as we will presently see, of the seventh and eighth as well, when the progression from the note below the final to the final itself is by a whole and not a half tone. If our ears have already made an effort to become accustomed to these intervals of a whole tone in ascending and a half tone in descending to the final of a plainsong *melody*, why should they refuse to accept these same intervals when encountered in the bass or in one of the inside voices?

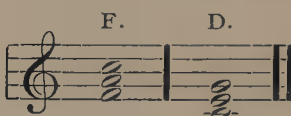
In conclusion let it be said that what we have characterized as the *harsh* effect of certain melodic cadences, as well as of the harmonies naturally and logically demanded by them, is truly such only to those ears for which a "Gregorian education" is not intended. On the contrary, we find here a source of great beauty, and these seemingly elementary and rough harmonies bear a singular stamp of calm majesty, of vigorous simplicity which blends wonderfully with the expression of august placidity and of heavenly peace. They float above the obscure region in which we live. They are the harmonies of souls, and not those of physical bodies. They whisper of death, it is true, of the death of that which is earthly, but they tell of the unspeakable joys of that life which is without end. This is what imparts to plainsong that incommunicable character which secular art vainly strives to achieve, and which, completely effaced in the attempts at accompaniment hitherto made, regains its lustre when accorded the treatment for which we plead.

CHAPTER IV.

THE FIFTH AND SIXTH MODES.

I. THE FIFTH MODE (THE THIRD AUTHENTIC).

THE final of this mode being *f* and its dominant *c*, upon which notes

are formed the following triads :  this mode differs

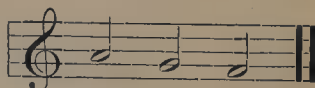
from our key of F major only in the *b natural* of its scale. But since the *b* is situated near the middle of the scale, and therefore is frequently conjoined melodically with the final, it happens that certain melodies of the fifth mode appear to have been composed in our major mode.

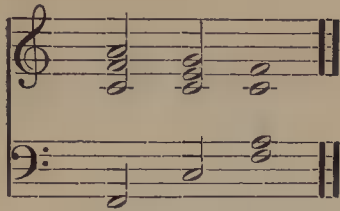
But it must not be lost sight of that this resemblance is dependent upon the presence of an accidental introduced solely for the purpose of avoiding the tritone.

This would seem to be a favorable opportunity to protest against the generally prevailing custom of placing a flat in the signature of this mode. Even if it be necessary to alter every *b* in the piece in the avoidance of the tritone, the flat should be introduced each time as an accidental.

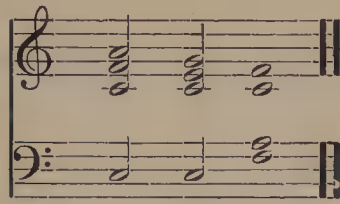
This unfortunate habit has served to introduce too many *b flats* into melodies in which the accidental has no place.

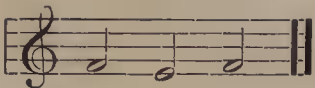
The final and the dominant of this mode being identical with the tonic and dominant of our major scale, it follows that in pieces where all the *b*'s are flatted, the harmony will naturally present the strongest resemblance to that of an accompaniment of triads in our modern system. As in the other modes, chords of the sixth may be used when necessary; but in all cases the second inversion of a triad, that is to say, the six-four chord, must always be avoided; lest the cadences of this mode shall become melodically identical with those common to our major keys. The introduction of this six-four chord being relatively modern, it would impart to plainsong the effect and the expression of secular art; which could never be anything but a detriment to the true character of church music. Thus,

when the following phrase completes the melody  it must be accompanied as follows :

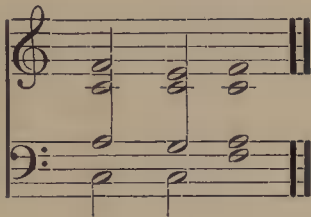


instead of

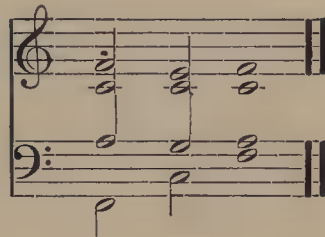


Here the case is the same:  which must be

accompanied, not by these chords:



but by these:



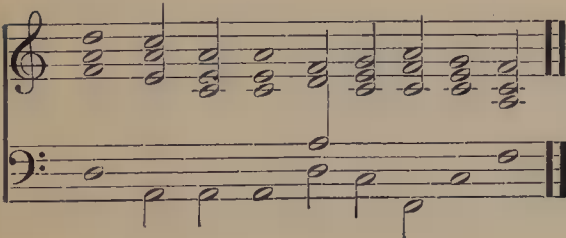
But if it happen that *all* the *b*'s of a melody are not altered, then the tonality will return to its own; in other words, from the exception we will come back to the rule. The several voices of the accompaniment must conform to the melody itself, and the *b flat* will be introduced only to avoid the tritone, as in the other modes.

Melodies in this mode usually begin with one of the notes *f*, *a*, or *c*, all of which belong to the chord of the final. Some melodies will be found whose first note is *g*, which is a part of the dominant chord.

EXAMPLE OF FINAL CADENCES OF THE FIFTH MODE.

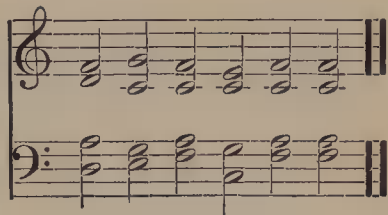
1.

E - - jus.



2.

A - - - men.



Gregorian Accompaniment.

EXAMPLE OF THE FIFTH MODE.

SANCTUS.

San - - - - - ctus, San - - - - - ctus,

F. D.

San - - - - - ctus Do - mi - nus De - - - us

Sa - - - - - ba - oth.

Ple - ni sunt cœ - - - - - li,

et ter - - - ra glo - ri - a tu - - - a.

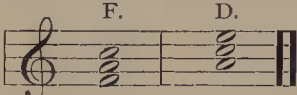
Ho - - - - - san - - - na

in ex - - cel - - sis.

[Later editions place this melody in the thirteenth mode. As the above harmonization is characteristic of the fifth mode, however, the example is retained in its original place. Tr.]

II. THE SIXTH MODE (THE THIRD PLAGAL).

In this mode the analogy with our major scale is less noticeable, despite the frequent use of the *b flat*; *f* is the final as in the preceding mode, but the dominant is *a*, whence arises the frequent use of its triad,

which to us is that of *a minor* : 

As to the cadences, they are exactly the same as those of the fifth mode.

The accompaniment of a few of them follows :

Cor - - - - - de

F. D.

or

Cor - - - - - de

[An extended example of harmonization of a melody in the sixth mode will be found on p. 89 of the Appendix. Tr.]

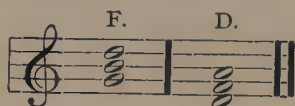
CHAPTER V.

THE SEVENTH AND EIGHTH MODES.

I. THE SEVENTH MODE (THE FOURTH AUTHENTIC).

THE final of the seventh mode is *g*, its dominant *d*.

The chords which will be employed most frequently in its accompaniment are then the following :

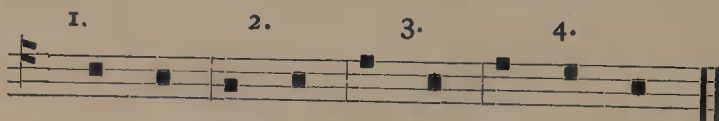


Melodies in this mode may begin with the final, *g*, with the fourth, *c*, less often with the dominant, *d*, and still more rarely with the third, *b*.

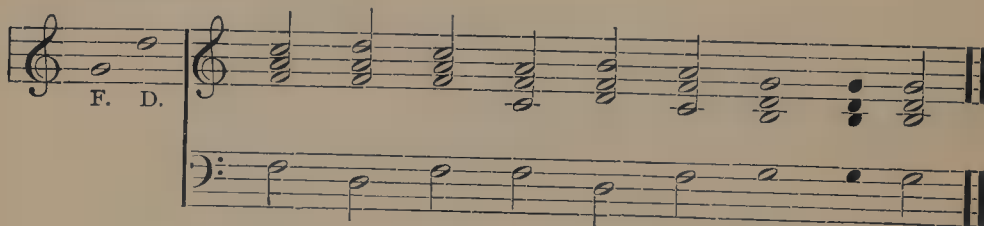
If the first note be *g*, *b*, or *d*, the triad of the final may be used; if it be *c*, the choice of chords will depend upon the succeeding note of the melody.

II. THE CADENCES OF THE SEVENTH MODE.

The final cadences of the seventh mode are the following :

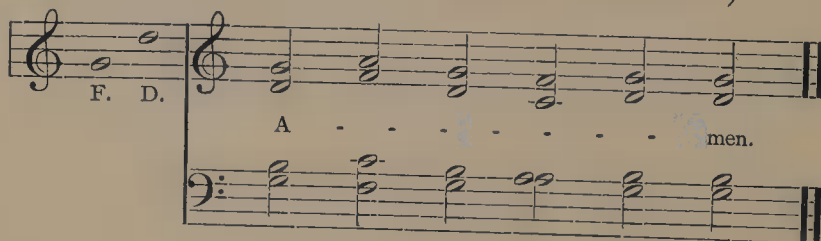


Accompaniment of No. 1.



Accompaniment of No. 2.

(Example taken from the sequence *Lauda Sion*.)



Accompaniment of No. 3.

(*Alleluia* from the same sequence.)

Al - le - - - lu - - - - ia.

F. D.

Accompaniment of No. 4.

No - - mi - ni tu - o.

F. D.

Gregorian Accompaniment.

EXAMPLE OF THE SEVENTH MODE.

(Alleluia and Verse for the Feast of St. Agnes.)

Quin - que pru - - - den - tes

F. D.

vir - - - gi - nes ac - ce - pe - - - runt

o - - - le - um in va - sis su - - is

cum lam - - pa - - - di - bus:

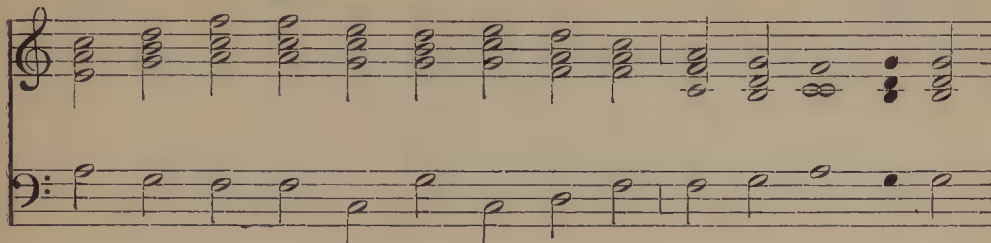
me - - di - a au - tem no - - - - cte

Example of the Seventh Mode.

47

cla - - - mor

fa - . . - ctus est:

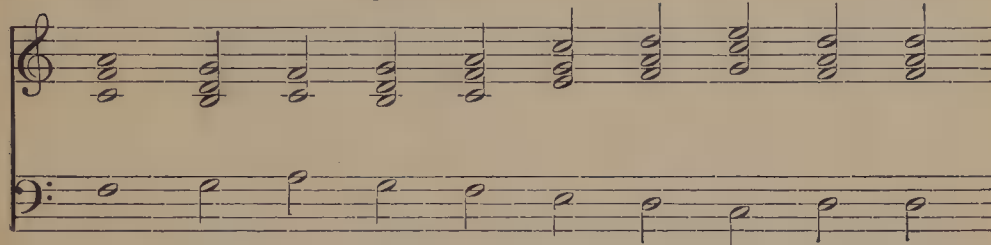


ec - ce

spon - sus

ve - - - - -

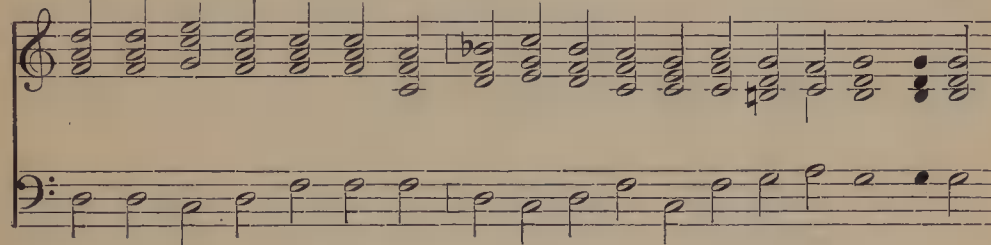
nit:



ex - i - - - te

ob - - - - -

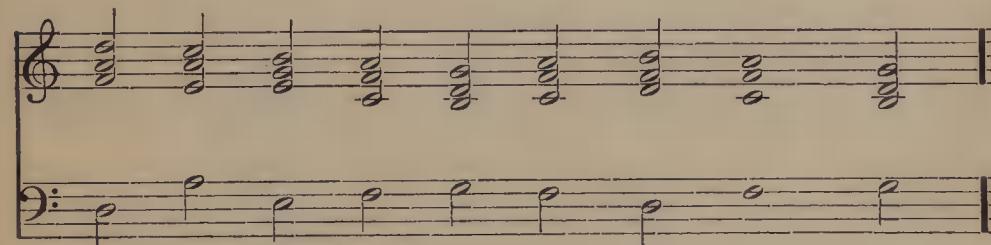
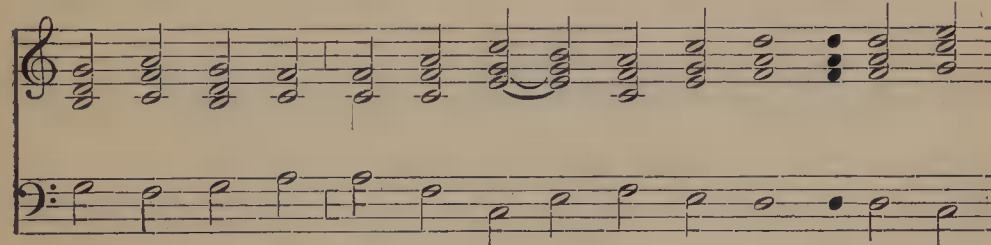
vi - am



Chri - sto

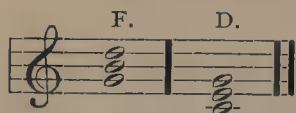
Do - - - - -

mi - no



III. THE EIGHTH MODE (THE FOURTH PLAGAL).

The final of this mode being *g* and its dominant *c*, whose triads are :



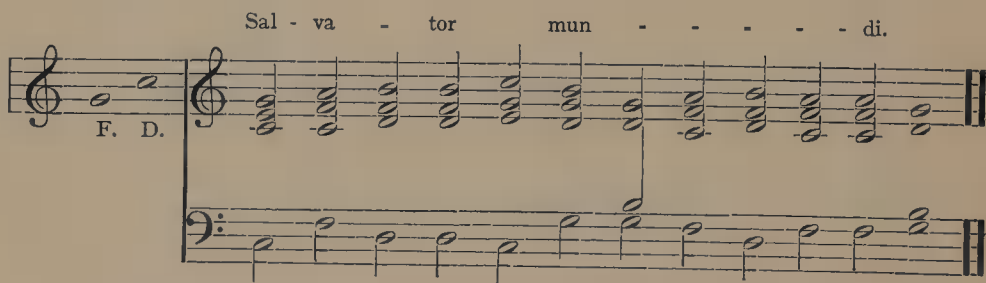
it is in many respects similar to our scale of *C*

major. It differs from the latter in that its cadences end upon *g*, our dominant, instead of upon *c*, our tonic ; and also in the absence of the leading-tone *b*, whether ascending or descending.

The first note of the melody may be any one of the scale except *e* and *b* ; the rules already given for other modes in regard to the choice of harmony will apply equally well in this case.

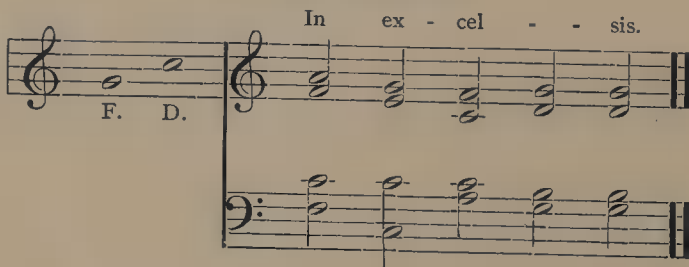
IV. THE CADENCES OF THE EIGHTH MODE.

The cadences of this mode are the same as those of the seventh ; care should be taken, however, to introduce the triad of the dominant, *c*, as often as possible.



It is chiefly in this mode and the preceding one that it is well to employ the chord of the sixth composed of a minor third and major sixth (i. e., the first inversion of the diminished triad), as shown twice in the following examples. This chord, which is no longer common in modern music, will thereby impart to the harmony an ancient flavor and an effect which accords perfectly with the character of plainsong.

OTHER CADENCES.



E - - - - - jus

F. D.

Nos - - - - - tris

F. D.

EXAMPLE OF THE EIGHTH MODE.

SANCTUS.

(Nivers Edition, 1734.)

San - - - - - ctus,

San - - - - - ctus,

San - - - - - ctus, Do - mi - nus De - us

Sa - - - - - ba - oth. Ple - ni sunt coe - li,

et ter - ra glo - ri - a tu - - - a.

Ho - san - na in ex - cel - sis.

The musical score consists of two systems of staves. The first system has a vocal line (treble clef) and a lute line (bass clef). The vocal line contains the lyrics 'Ho - san - na in ex - cel - sis.' with notes corresponding to the syllables. The lute line provides a harmonic accompaniment. The second system continues the lute line, ending with a double bar line.

REMARKS UPON THE LAST FOUR MODES.

Let us again pause to consider briefly the last four modes as we did the first four. We saw then how alterations had crept in, through the raising of the *c* in the final cadences of the first and second modes, and similar treatment of the *g* in the final chord of the third and fourth. We may observe that the seventh and eighth modes in their turn have suffered alterations of a like nature. The fifth mode is the one which resembles most closely of all our modern tonality, and, when the *b* is flatted to avoid the tritone, which is identical with our major scale. Since in this mode the interval between the seventh degree of the scale and the final is a half-tone, the ear is well accustomed to this series, which is not only exceptional but actually foreign to plainsong: *f, g, a, b flat, c, d, e, f.*

Led on by instinct and by this analogy, it is but a step to the alteration of the seventh mode by the raising of the *f*, without perceiving that thus altered, the seventh mode is identical with the fifth, as to its scale, is deprived of all *raison d'être*, and is actually distorted. The following example of the two scales one degree apart will demonstrate their identity, when thus altered:


The musical score shows two staves, both in treble clef. The top staff shows a scale starting on C and ending on C, with a flat on the seventh degree (B-flat). The bottom staff shows a scale starting on C and ending on C, with a sharp on the seventh degree (F-sharp). This demonstrates the identity of the two scales when altered.

Several writers attempt to justify the use of *f sharp* in the seventh and eighth modes by reference to a certain sentence of Guido d'Arezzo, the sense of which, however, is ambiguous and disputed. This sentence, though it is true that it refers to the use of *f sharp*, would seem to sustain the opinion of those who with us repudiate the *f sharp* as being an alteration of the tonality, rather than of those who permit its use for the sake of smoothness.¹

Be that as it may, we must not lose sight of the fact that the theory of all times and of all places has admitted but one variable note, the *b*; for the reason, let us repeat, that this note being the only one with which the tritone can be formed by any other note of the scale, is also the only one which may be modified by the flat.

The moment when ecclesiastical tonality is waging the most desperate war ever declared against it by secular art is not the one in which it can disarm itself by the adoption of a wholly heterogeneous element, which without any reason destroys the diatonic order upon which plainsong rests. If the *f sharp* has sometimes been tolerated, when it was not possible to foresee the consequences which might follow its admission into plainsong, its introduction to-day would be a fatal and deplorable concession to the demands of modern tonality. We must take care not to fall into a pit as cleverly constructed as is this same modern tonality, which insinuates itself upon our ears.

¹ "*Si autem eam vis plenius proferre non liquefaciens, nil nocet; saepe autem magis placet liquescere.*" (*Microl., chap. XV, Ms. de Saint-Evrault*), which may thus be

translated: "If one wish to render *strictly* the *f natural* in the following: 

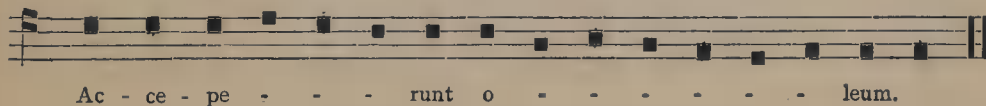
there is no objection; but often it is more agreeable to render it as *f sharp*." According to this translation, Guido approves of the use of the *f natural*; as to the sharp, he admits that it is softer in effect, which is true. But it is by no means certain that the word *liquescere* refers to the half-tone. (See in Part 2 of the fourth year of Danjou's "*Revue de Musique religieuse*," published in 1854, the remarkable discussion of Abbé Petit upon the significance of this word, p. 113.) It is precisely this word upon whose definition all depends; here is the *quod erat demonstrandum*, considering that we find this word employed in certain of the phrases of Guido where it is impossible for it to signify *raising by a half-tone*. It is true that Dom Jumilhac said in reference to this sentence: "Some musicians claim that this alteration (the sharp) appears to be so natural in this kind of progressions that they, who are accustomed to do everything without reflection, make use of it not only in final cadences, but even at other times." (*La Science et la Pratique du Plain-chant*, p. 189.) If some musicians make use of the half-tone so naturally and *without* reflection, does it not imply that in their methods they are susceptible to the influence of secular tonality?

We hope indeed for the triumph of Gregorian tonality ; it will triumph in the sanctuary, its own domain ; it will reign there gloriously and without dissensions, but upon condition, *sine qua non*, that it retain its own, clothed in its own splendor, free from every spot and blemish. Herein lies its power, its beauty.

Let there no longer be an attempt to ally in favor of the *f sharp* the desire for euphony on the one hand, with the necessity for avoiding the tritone on the other. As for ourselves, we maintain that the use of the *f sharp* in certain cadences is a violation of the fundamental laws of plainsong, and we do not hesitate to declare that the pretended partisans of this pretended euphony are those whose minds have so been affected by the effeminate influence of modern tonality, that they are incapable of identifying themselves with the elements and characteristics of the ecclesiastical. It is only too true that those who demand the introduction of the *f sharp* into the eighth mode are deceived in their point of view by the false analogy which this mode, through its final, presents with our key of *G major*, and it is through the impression and under the domination of our scale of *G major* that they view the melodies of the eighth mode. Under such circumstances the *f natural* disturbs them and appears less euphonious than the *f sharp*. But if these musicians would seek to establish the analogy of this eighth mode not with our scale of *G*, but with that of *C* ; if they would consider the *g*, our dominant, as the final ; and *c*, our tonic, as the dominant, they would find that the fancied difficulties of accompaniment in this mode would disappear, and they would be convinced that only the *f natural* is truly euphonious.

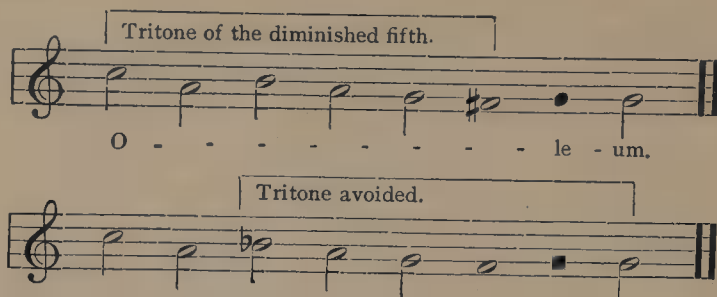
As to the necessity of avoiding the tritone, this matter will take care of itself ; for the seventh and eighth modes, like the others, are subject to the common law that the tritone shall be avoided by the flatting of the *b*. Moreover, in a large number of cases the *f* altered by the sharp would avoid the tritone only to establish the interval of a diminished fifth from *f sharp* to *c*, as will be seen in the following example, taken from the melody harmonized as an illustration of the seventh mode. It is difficult to see what would be gained by thus falling from Charybdis to Scylla.

(Graduel de Nevers, page 346, edition of 1734).



It will be seen that in attempting to avoid the tritone, by raising the *f* will merely be produced another species of tritone : *f sharp*, *c* ; while

in avoiding it by the use of the *b flat* the phrase is as correct as it is harmonious.



In this way the tonality is not disturbed.

It may be added that this interval of a diminished fifth, *f sharp, c*, substituted for the tritone *f, b*, (which might easily be corrected by the *b flat* as has been shown), is severely condemned by those theorists who, like Abbé Janssen, conform most strictly to the rules of ecclesiastical tonality.

The learned Coussemaker is a recent brochure commented upon a similar case, that of the interval *e, b flat*; but only because of its singularity, since he hastened to observe that the manuscript from which the example was taken was an evidently corrupt piece of plainsong.¹

In conclusion let us return to an observation already made. Careful study and comparative analysis of the ecclesiastical modes have inclined us to this opinion: that while all the modes are undoubtedly favorable to the occurrence of the tritone, they are not equally so; and that the seventh and eighth are those most threatened by it. In these two modes it is certain that melodic groups will be found where the *f* and the *b* will appear in such combinations that even without actually producing a flagrant case of the tritone, the effect of it will nevertheless be felt. The affinity which these two modes present for that strange element gives them a peculiar character. Here is shown the convenience of the chord of the sixth of which we spoke previously, whose tritone has no connection with our dominant seventh chord. In the latter the *b*, being the leading-tone, must resolve invariably to the tonic; while in our system of plainsong accompaniment, the *b* is devoid of significance, and may progress upward or downward indifferently, as in the examples already given.

¹*Chants liturgiques de Thomas à Kempis*, Ghent, 1856. After citing the example of which we have spoken, the author continues: "This proves that the tonal sentiment which later on produced the modern system, existed, as we have said elsewhere, long before the end of the XVIth century, since it is to be observed even in plainsong."

CHAPTER VI.

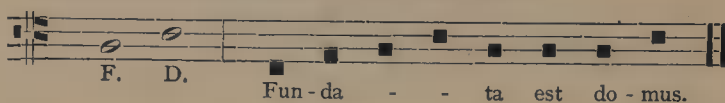
THE TRANSPOSITION OF MODES.

BEFORE approaching the subject of the transposition of modes, it seems necessary yet again to deprecate the unfortunate custom of certain organists of assimilating the various ecclesiastical modes with certain of our modern scales, thereby introducing into Gregorian notation accidentals which have no place there. Thus having confounded the first and second modes with our key of *D minor*, the third and fourth with *E minor*, the fifth and sixth with *F major*, and the seventh and eighth with *G major*, they have been led to place in the signature a flat or a sharp as the case may be, as though they were writing in our modern system. This error naturally leads to others in the practical transposition of modes, which serve simply to transform the plainsong modes into our major and minor, since in our system there is no difference between *D minor* and *A minor* as to the modality, any more than there is between *F major* and *G major*.

As one of the most difficult elements of the art of accompaniment is unquestionably the transposition of modes, it should be carefully practiced from the moment when the ability correctly to harmonize each mode according to its peculiarities shall have been acquired ; it will not suffice to be able simply to harmonize the notes as they appear upon the pages, one must be capable of transposing a plainsong composition, that is to say, of raising or lowering the pitch according to the compass of the voices at one's disposition. The various pieces of plainsong being written wholly within the natural scale of the various modes, certain of them are adapted to low voices, others to high ; whence the necessity of transposing them up or down, according to circumstances. This transposition may be by an interval of a half-tone, of a whole tone, or of several degrees.

Let us suggest a simple and practical means of determining the nature and number of accidentals which must form the signature of the piece after transposition, in order that the order of the intervals shall be preserved. To this end it will suffice to compare the final of the mode to be transposed, whose signature is of course devoid of accidentals, with the tonic of that one of our major keys which is similarly free from accidentals ; that is to say, *C major*.

As an example let us take a melody in the lowest of all modes, the second: a response for the Feast of the Dedication :



In regarding the entire melody, of which only a portion is here given, it will be seen that the lowest note is *a* ; the highest, its octave. If it is to be sung by tenors, it will have to be raised by at least a fourth, so that its range will be from *d* to *d*.

The final, *d* being raised a fourth will become *g*. Now let us proceed by comparison: the tonic of *C major*, which we have adopted as a standard (since it has no accidentals in its signature) is one degree lower than the final of the mode to be transposed, which is *d*. Descending one tone from our new final, *g*, we find *f*; and in our system the key of *F* has one flat in the signature.

Thus in accompanying this melody at its new pitch, one flat in the signature will be understood.

In the majority of plainsong books, however, the mode is not indicated at the head of the composition, and the choirmaster and the organist will not always have time enough to determine it. In such cases a method may be adopted which is more expeditious, but which offers the serious disadvantage of leaving the final and the dominant uncertain, and consequently the modality as well. One can only compare the *first note* of the melody with the tonic of our *C major*, instead of the final which there has been no time to find. This method, which we suggest only as an expedient and which must not be abused, shares with its forerunner the advantage of indicating with accuracy the accidentals which must be considered as being contained in the new signature, in order to avoid all confusion of the ancient with the modern scales.

Let us again make use of our example to illustrate its transposition at the interval of a fourth by this second method. The first note of the melody is *a* ; our tonic *c* is a minor third higher. This *a* transposed a fourth becomes *d* ; the note which will determine the nature and the number of the accidentals will be a minor third above this *d*, or *f* ; and as in the preceding case, one flat will again be placed in the signature. When one has had some practice in transposition, it will be seen that in order to determine the signature, it is necessary to compare the transposed mode with the modern key which seems to correspond to it, and to realize that in every correct transposition there may be one accidental more or less than those which might be expected.

To sum 'up the whole, it may be said that the first two modes, having *d* in common as their final, are exactly one tone distant from our scale of *C*, which like all plainsong modes has no accidentals in the signature ; consequently in the case of these first two modes the key which will indicate the number of accidentals will be found one tone lower than the new final. Thus, if *e flat* be chosen for the final, the signature will be that of *D flat*.

In the case of transposition of the third and fourth modes, whose final is a major third above *c*, the modern key situated at a like interval below the new final will indicate the signature ; for instance, if *g* be chosen as final, the signature will be that of *E flat*.

With the fifth and sixth modes, whose final is a perfect fourth above *c*, the modern key correspondingly lower than the new final will be sought.

And finally, as to the seventh and eighth modes, the final being a perfect fifth above *c*, in like manner the modern key will be found a perfect fifth lower than the new final chosen.

Under all circumstances one should avoid transposition to keys containing too many accidentals in the signature.

CHAPTER VII.

THE ACCOMPANIMENT OF THE PSALMS.

It should be pointed out that while the notes used most frequently in the Psalm Melodies are the dominant and its immediate neighbors, there are two kinds of endings; those which close upon the final and are called *complete*, and those which, terminating above or below the final, are called *incomplete*. The justification of these latter lies in the fact that the psalm and its antiphon forming one complete whole, as has been said, the *antiphon* is the element through which it achieves its completion. It is thus the mode of the antiphon which determines that of the Tone. For the Psalms the same rules will be followed which have already been laid down for the accompaniment of other melodies.

It seems desirable in conclusion to present on the following pages the accompaniments of this important part of the Divine Office.

In the Practical Part of this treatise which follows will be found :

1. The various Tones for the Psalms and Canticles with those for the *Gloria Patri* at the Introit; harmonized by L. Niedermeyer.
2. Plainsong melodies in the eight modes, with examples of transposition, harmonized in accordance with the principles of this Treatise by Eugène Gigout.

[The attention of the reader is called to that portion of the Translator's Note on page iii which refers to the variation of many of the melodies and Tones contained in the Appendix from the form to which he may be accustomed. But since even greater differences are apparent between the two editions authorized by the Holy See in 1870 and in 1904, those of Ratisbon and of the Benedictines of Solesmes respectively, the wisdom of retaining the examples in the Appendix as they were set forth by its compilers will hardly be questioned. Tr.].

APPENDIX.

NOTE.

UNDER the designation *Appendix* we have added to the various examples contained in the original edition of Messrs. Niedermeyer and d'Ortigue's treatise a few well-known plainsong melodies, which have been transposed and arranged for voices. The liturgical books from which we have taken these melodies are those of Valfray, in use in Paris, and of *Reims et Cambrai*, which with the versions of *Rennes* and of *Digne*, from which the more ancient examples have been borrowed, are most generally followed in France.

In order to affirm anew the laws of plainsong tonality, as this treatise has been the first to formulate them, we have made use of none but the notes of the Gregorian scale in the harmonization of the melodies, excepting the traditional alteration of the *b* to avoid the tritone. We have consistently banished from our work all other alterations, which, despite their incompatibility with the Gregorian system, prevailing sentiment has striven to introduce into plainsong.

We deem it sufficient in certain modes of which the *diabolus in musica* seems especially characteristic, that this element should be indirectly suggested in a few harmonic progressions.

Let us now consider the excerpts from the sequence *Lauda Sion* which follow ; whose final progressions undoubtedly seem new, although in reality they are very ancient, as will be seen. But in this connection, as well as to demonstrate the uselessness of the *f sharp* in plainsong, a brief digression is necessary.

The melody of *Lauda Sion* does not date from the thirteenth century, as does the text ; on the contrary, it is of much earlier origin.

But at the time mentioned it was not customary to introduce new melodies into the Office-books ; such a practice was opposed partly by a feeling of respect for the work of the great pope, St. Gregory, and partly by an effort to preserve Gregorian music in its primitive purity ; undoubtedly also, as held by Abbé Jules Bonhomme, the learned compiler of the *Propre de Paris* and of valuable works upon plainsong, it was desired to make the ancient melodies popular among the faithful ; in any case the *répertoire* of traditional melodies at this epoch provided the material for new additions to the service.

This was prudent and wise, and by no means astonishing. And so

for his new hymn *Lauda Sion*, St. Thomas d'Aquinas utilised an old melody, that of *Lauda Crucis*.

This is the melody which the commission of *Reims et Cambrai* has faithfully reproduced, according to various manuscripts of the eleventh century. It is evidently written in the mixolydian mode (the seventh). An analysis of its elements precludes all thought of the *f sharp*.

In view of this, how is it that in this regard the melody has become so distorted to-day in various localities? It no longer belongs to the mode in which it was originally written, since certain editors, whose indications show that they recognize its modal origin, evidently fail to take account of the disturbance of the Gregorian system caused by the *f sharp*, which they persist in associating with the mixolydian mode. In all probability this is accounted for by the fact that a large number of ancient melodies have been drawn into our modern tonality, and in their new form are assimilated with our major and minor modes; with the former by the abuse of the *b flat* or the presence of *f sharp*, with the latter by the introduction of *c sharp* and *g sharp*.

But as in our day it is proven that the ecclesiastical system comprises in itself all the elements necessary to constitute it an absolutely independent species of music, melody and harmony mutually assimilating, the one emphasizing the character and reinforcing the effect of the other, it would be futile to deny it its own place. Very naturally we trace it back to its source, which is no other than Gregorian tradition itself, in order to discover the truth and eventually to establish it.

The progressions of which we speak are then no less than new. We do not hesitate to add, for assuredly no one will contradict us, that despite the absence of the *f sharp*, or better, thanks to this absence, they have preserved a distinct effect of nobility to which we have long since ceased to be accustomed by *modernized* plainsong.

To us, their restoration is certain; this restoration, or rather this too tardy rehabilitation, we invoke with all our powers.

Worthy of notice, also, is the exceptional harmonic progression by which we are obliged to accompany the cadence of the twelfth, a defective and seldom used mode. It is well known that the final of this mode, *b*, is the root of a defective triad.

In conclusion, we cannot too strongly urge the necessity of thoroughly mastering the principles set forth in this work, which will cause the ecclesiastical melodies better to be understood, and consequently better to be interpreted. It is clear that one and even more perusals of this treatise, especially if made hurriedly, will be far from sufficient.

In view of the position attained in these times by musical education, and in the expectation of still further progress, an organist or a choir-master will no longer be permitted to ignore what has a direct bearing upon his art, and which may be said to constitute one of its most essential as well as interesting elements.

The subject of Gregorian music must then be considered seriously.

On the other hand, and speaking from an entirely different point of view, is it not of the greatest importance that the pupil shall distinguish for himself between what belongs to modern music, and what, on the contrary, is the province of plainsong? Is it not possible that in the course of his artistic life some circumstance may present itself which will render him a defender of sound doctrines and of the glorious achievements of the past?

To this end he must have profoundly considered those teachings and devoted himself to the rehabilitation of this work!

Thus may he too, building upon solid foundations, one day add his stone to the edifice upon which so many generations already have labored. He can accomplish this, if he have the talent, by producing works which as models will be strong enough to resist the tendencies of the times; or by simply and modestly becoming a conscientious practitioner and devotee of the beauties of an art in the cultivation of which he has been educated.

EUGÈNE GIGOUT.

May, 1878.

THE VARIOUS TONES FOR THE PSALMS AND CANTICLES.

(Harmonized by L. NIEDERMEYER.)

THE FIRST TONE WITH ITS ENDINGS.

FESTAL FORM.

(Ed. de Digne.)

Di - xit Do - mi - nus Do - mi - no me - o : *

(1) Se - de a dex - tris me - is. 2. A dex - tris me - is.

3. A dex - tris me - is. 4. A dex - tris me - is.

5. A dex - tris me - is. 6. A dex - tris me - is. Ma - gni - fi - cat.

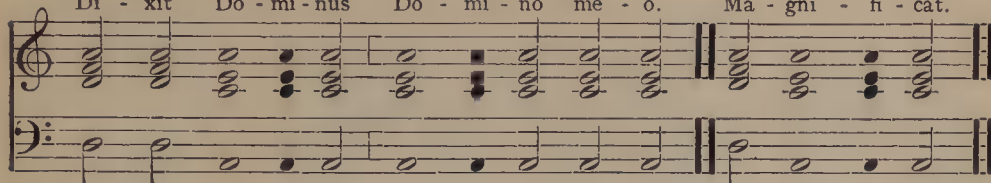
(1) me - is

Or this:

[NOTE. In this and the succeeding examples the dotted lines have been inserted by the translator to mark the end of the Intonation.]

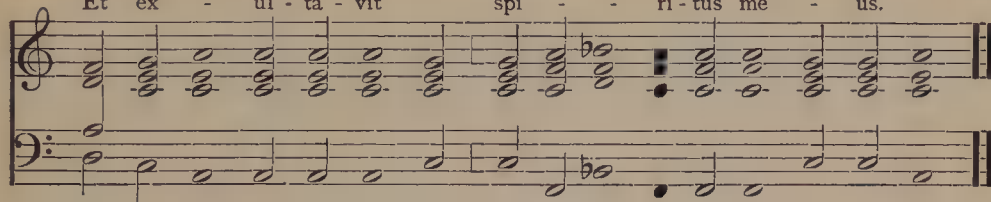
FERIAL FORM.

Di - xit Do - mi - nus Do - mi - no me - o. Ma - gni - fi - cat.



In some churches a more elaborate mediation is used for the first and sixth tones on certain feasts.

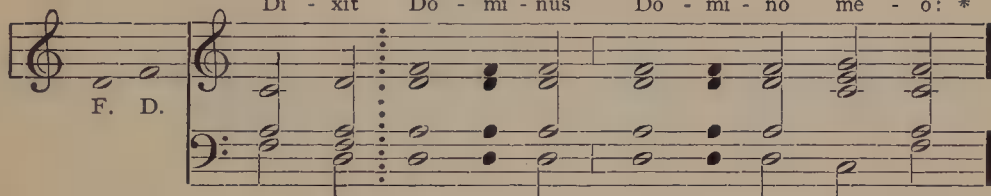
Et ex - ul - ta - vit spi - ri - tus me - us.



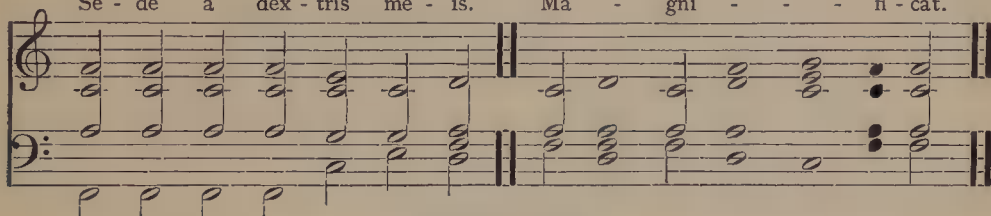
THE SECOND TONE.

FESTAL FORM.

Di - xit Do - mi - nus Do - mi - no me - o : *

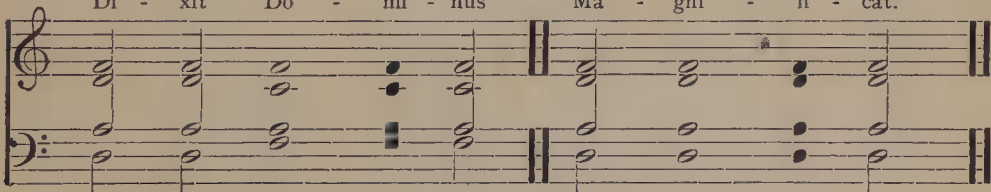


Se - de a dex - tris me - is. Ma - gni - fi - cat.



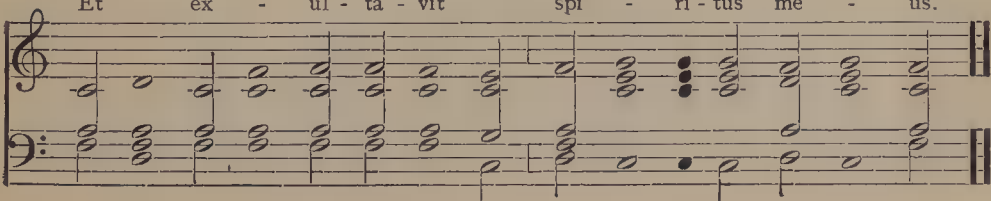
FERIAL FORM.

Di - xit Do - mi - nus Ma - gni - fi - cat.



FOR GREATER FEASTS.

Et ex - ul - ta - vit spi - ri - tus me - us.



THE THIRD TONE.

FESTAL FORM.

Di - xit Do - mi - nus Do - mi - no me - o: *

Se - de a dex - tris me - is. 2. A dex - tris me - is.

3. A dex - tris me - is. 4. A dex - tris me - is. Ma - gni - - fi - cat.

FERIAL FORM.

Di - xit Do - mi - nus Do - mi - no me - o. Ma - gni - - fi - cat.

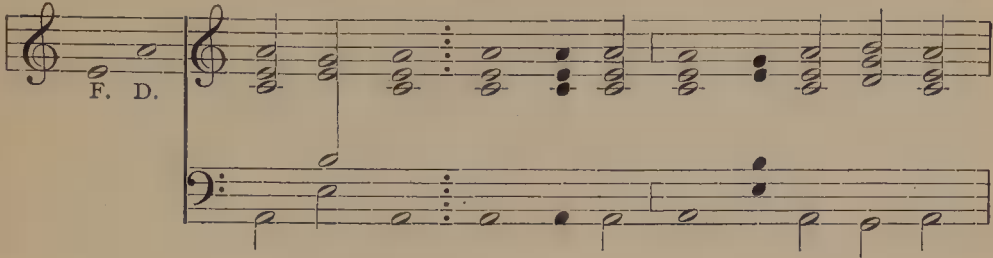
FOR GREATER FEASTS.

Ma - - gni - - fi - cat. Et ex - ul - ta - vit spi - ri - tus me - us.

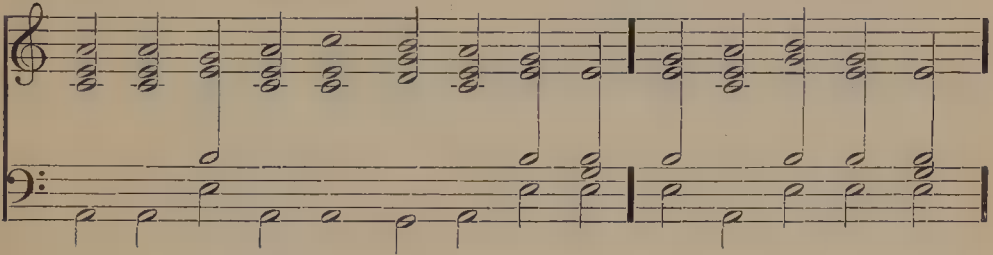
THE FOURTH TONE.

FESTAL FORM.

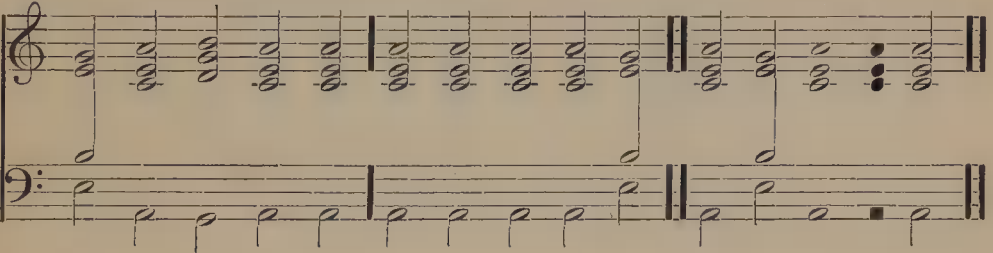
Di - xit Do - mi - nus Do - mi - no me - o : *



Se - de a dex - tris me - is. 2. A dex - tris me - is.

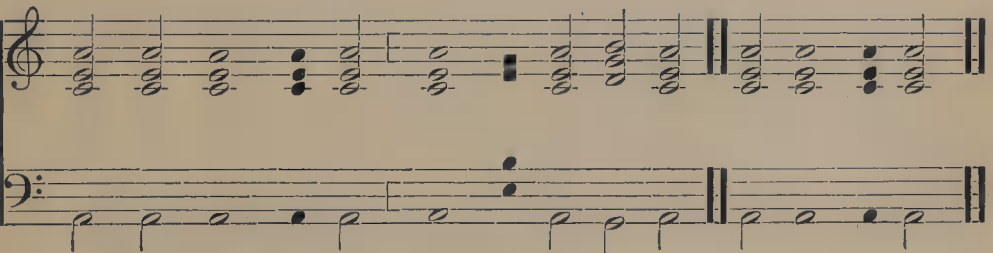


3. A dex - tris me - is. 4. A dex - tris me - is. Ma - gni - fi - cat.



FERIAL FORM.

Di - xit Do - mi - nus Do - mi - no me - o. Ma - gni - fi - cat.



THE FIFTH TONE.

FESTAL FORM.

Di - xit Do - mi - nus Do - mi - no me - o: *

Se - de a dex - tris me - is. Ma - gni - fi - cat.

F. D.

FERIAL FORM.

Di - xit Do - mi - nus Do - mi - no me - o. * Ma - gni - fi - cat.

THE SIXTH TONE.

FESTAL FORM.

Di - xit Do - mi - nus Do - mi - no me - o: *

Se - de a dex - tris me - is. Ma - gni - fi - cat.

F. D.

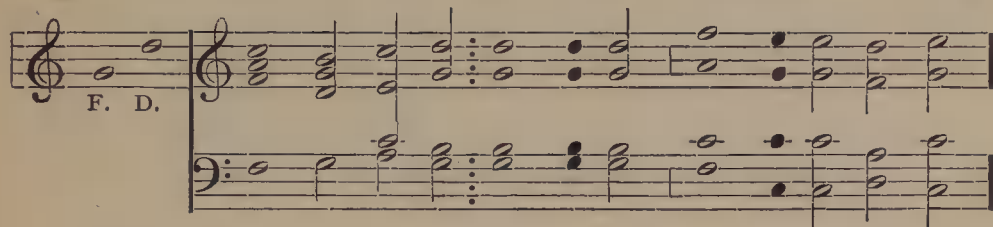
FERIAL FORM.

Di - xit Do - mi - nus Do - mi - no me - o. Ma - gni - fi - cat.

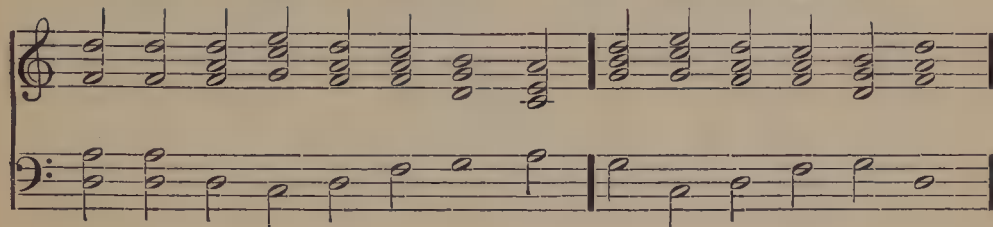
THE SEVENTH TONE.

FESTAL FORM.

Di - xit Do - mi - nus Do - mi - no me - o: *



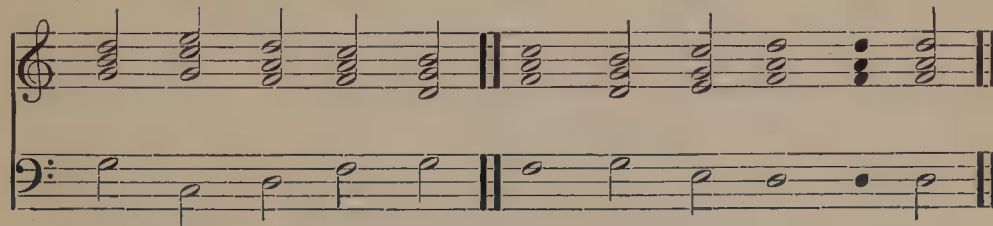
Se - de a dex - tris me - is: 2. A dex - tris me - is.



3. A dex - tris me - is. 4. A dex - tris me - is.

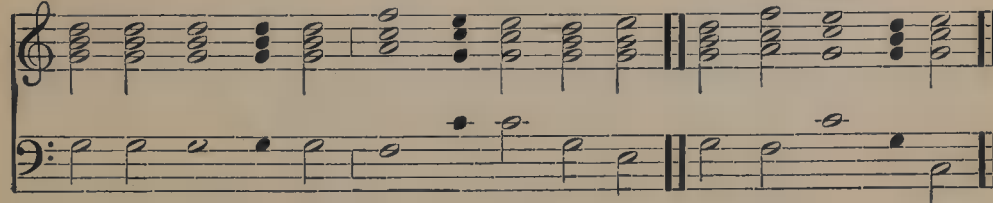


5. A dex - tris me - is. Ma - - gni - - fi - cat.



FERIAL FORM.

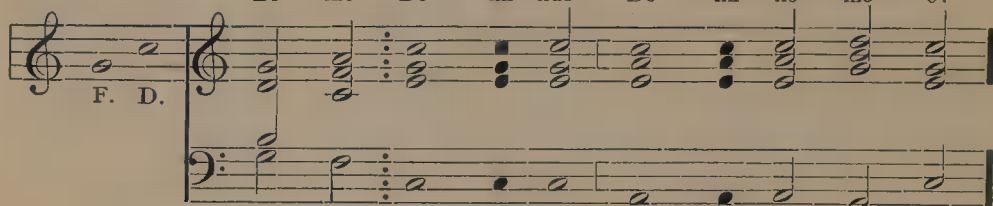
Di - xit Do - mi - nus Do - mi - no me - o. Ma - - gni - fi - cat.



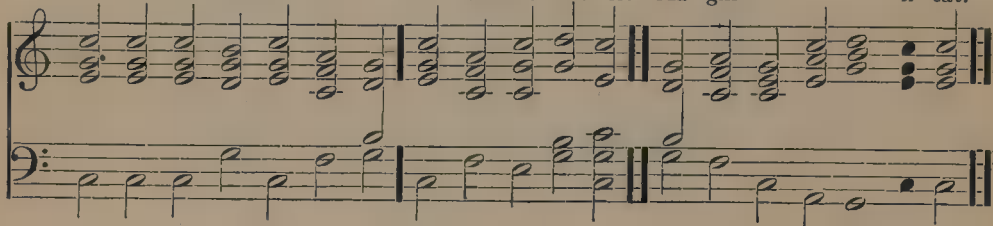
THE EIGHTH TONE.

FESTAL FORM.

Di - xit Do - mi - nus Do - mi - no me - o: *

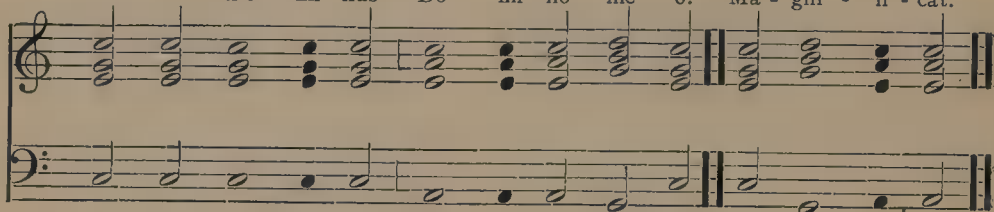


Se - de a dex - tris me - is. 2. A dex - tris me - is. Ma - gni - - fi - cat.



FERIAL FORM.

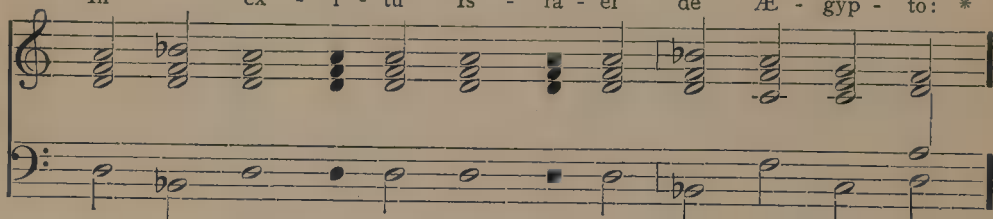
Di - xit Do - mi - nus Do - mi - no me - o. Ma - gni - fi - cat.



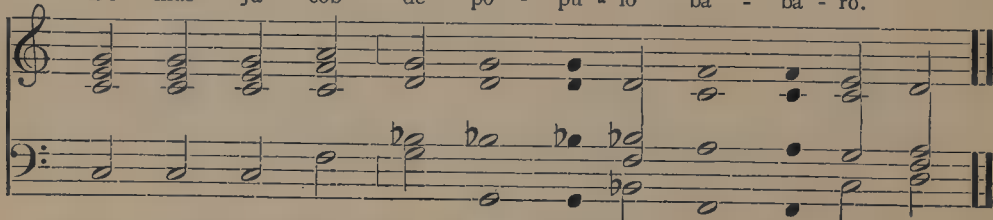
THE TONUS PEREGRINUS,

(FIRST TONE, IRREGULAR.)

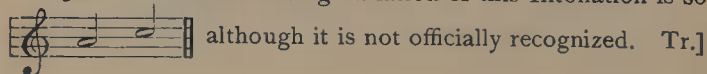
In ex - i - tu Is - ra - el de Æ - gyp - to: *



Do - mus Ja - cob de po - pu - lo ba - ba - ro.



[NOTE. The following variation of this Intonation is sometimes found :



although it is not officially recognized. Tr.]

THE TONES FOR THE GLORIA PATRI AT THE INTROIT.
THE FIRST TONE,

(Ed. de Digne.)

Glo - - - ri - a Pa - tri, et Fi - li - o,

et Spi - ri - - tu - i San - cto. Si - cut e - rat

in prin - ci - pi - o, et nunc, et sem - per,

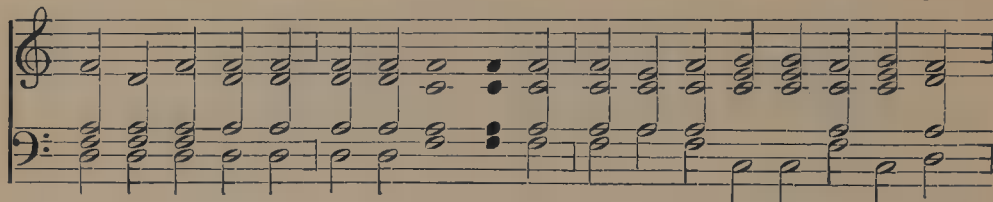
et in sæ - cu - la sæ - - cu - lo - rum. A - - men.

THE SECOND TONE.

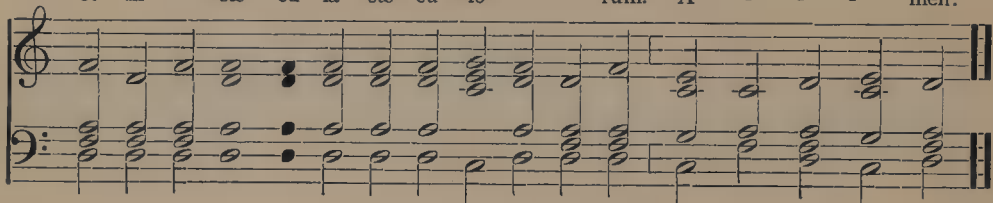
Glo - - - ri - a Pa - tri, et Fi - li - o,

et Spi - - ri - - - tu - i San - - cto.

Si - cut e - rat in prin - ci - pi - o, et nunc, et sem - per,

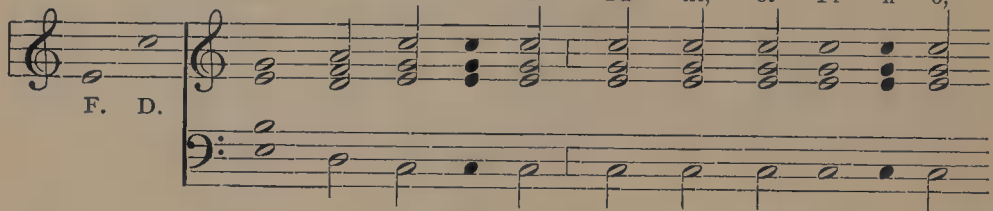


et in sæ - cu - la sæ - cu - lo - rum. A - - - men.

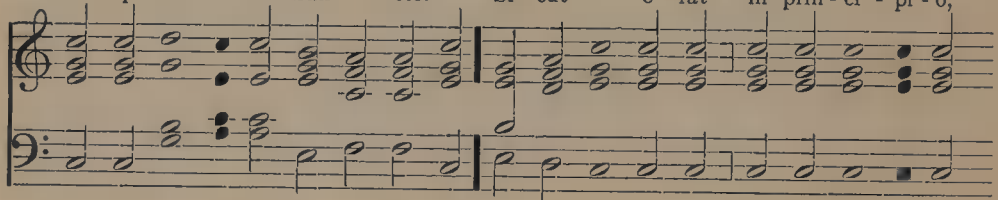


THE THIRD TONE.

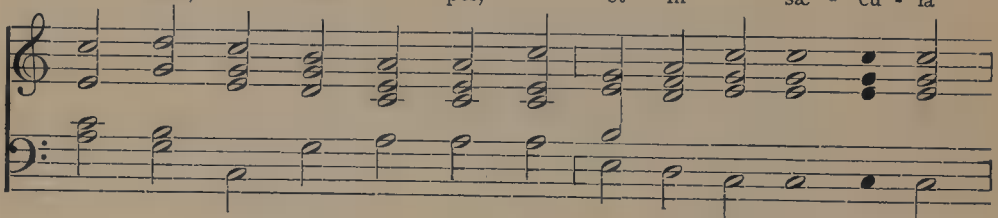
Glo - - ri - a Pa - tri, et Fi - li - o,



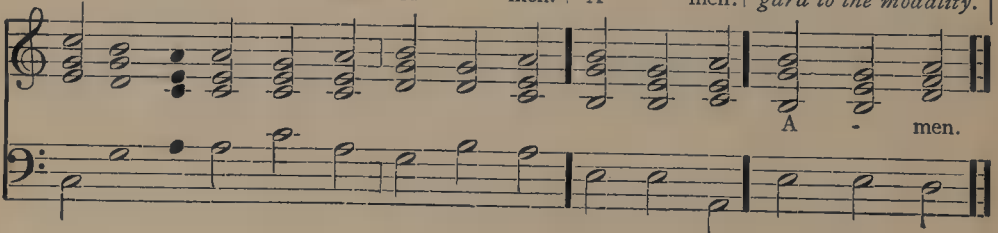
et Spi - ri - tu - i San - cto. Si - cut e - rat in prin - ci - pi - o,



et nunc, et sem - per, et in sæ - cu - la



sæ - cu - lo - rum. A - men.



A - or men. *or still better, with regard to the modality.*

A - men.

THE FOURTH TONE.

Glo - ri - a Pa - tri, et Fi - li - o,

F. D.

et Spi - ri - tu - i San - cto. Si - cut e - rat

in prin - ci - pi - o, et nunc, et sem - per,

et in sæ - cu - la sæ - cu - lo - rum. A - men.

THE FIFTH TONE.

Glo - ri - a Pa - tri, et Fi - li - o,

F. D.

Gregorian Accompaniment.

et Spi - ri - tu - i San - cto. Si - cut e - rat in prin - ci - pi o,

et nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men.

THE SIXTH TONE.

Glo - ri - a Pa - tri, et Fi - li - o,

F. D.

et Spi - ri - tu - i San - cto. Si - cut e - rat in prin - ci - pi o,

et nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men.

The Introit Tones.

73

THE SEVENTH TONE.

Glo - - ri - a Pa - tri, et Fi - li - o,

F. D.

et Spi - ri - - - tu - i San - - cto,

Si - - cut e - rat in prin - ci - pi - o,

et nunc, et sem - - - per

et in sæ - cu - la sæ - - cu - lo - rum. A - - men.

THE EIGHTH TONE.

Glo - - ri - a Pa - tri, et Fi - li - o,

et Spi - - ri - - tu - i San - - cto.

Si - cut e - rat in prin - ci - pi - o,

et nunc, et sem - - per,

et in sæ - cu - la sæ - - cu - lo - rum. A - men.

F. D.

FORMULÆ IN THE EIGHT MODES.

Accompaniment of *Formulæ* in the eight modes. After GUIDO D'AREZZO, from DOM JUMILHAC.

FIRST MODE.

PRI - MUM quæ - ri - te re - gnum De - i.

F. D.

SECOND MODE.

SE - CUN - DUM au - tem si - mi - le est hu - ic.

F. D.

THIRD MODE.

TER-TI - A di - e est quod hæc fa - cta sunt.

F. D.

FOURTH MODE.

QUARTA vi - gi - li - a ve - nit ad e - os

F. D.

FIFTH MODE.

QUINQUE pru - den - tes in - tra - ve - runt

F. D.

ad nup - ti - as.

SIXTH MODE.

SEX - TA ho - ra se - dit

su - per pu - te - um

SEVENTH MODE.

SEP-TEM sunt spi - ri - tus an - te thro-num De - i.

EIGHTH MODE.

OC - TO sunt be - a - ti - tu - - - di - nes.

FORMULAE OF THE TE DEUM.

4th Mode. Te De - um lau - da - - mus:

te Do - mi - num con - fi - te - mur. Te æ - ter - num Pa - trem

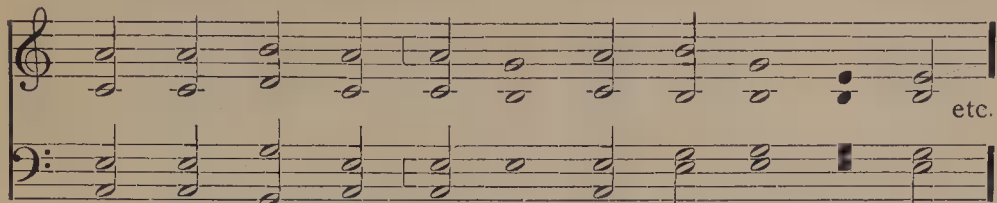
om - nis, etc. San - - - ctus, San - - - - ctus, etc.

Te glo - ri - o - sus A - po - sto - lo - rum cho - rus, etc.

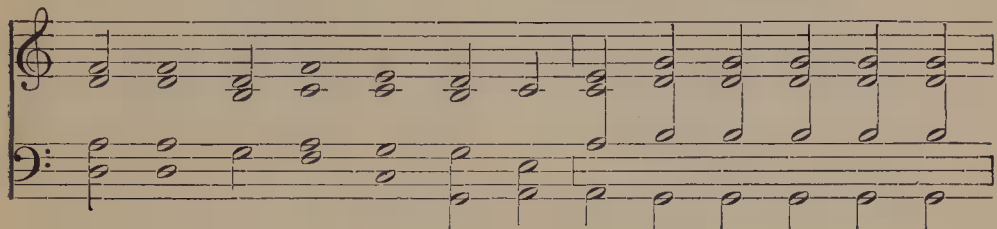
Formulae of the Te Deum.

79

San - ctum quo - que Pa - ra - cli - tum Spi - ri - tum, etc.



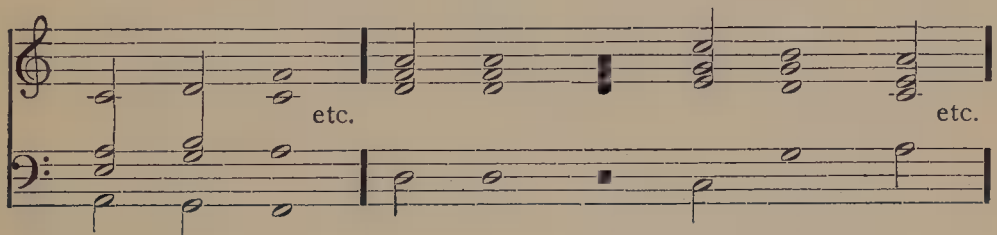
Ae - ter - na fac cum san - ctis tu - is



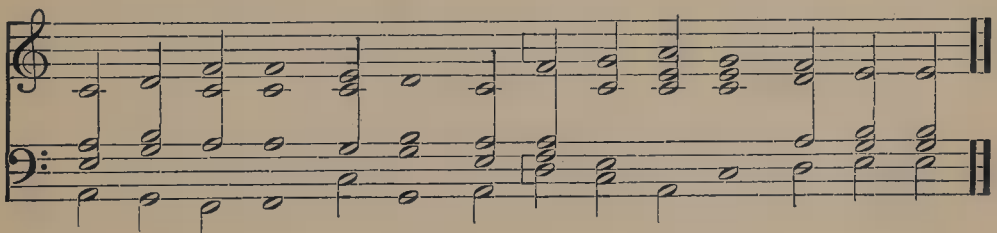
in glo - ri - a nu - me - ra - - - ri.



Sal - - - vum, etc. Per sin - gu - los di - es, etc.



non con - fun - dar in æ - ter - - - num.



PLAINSONG MELODIES IN THE VARIOUS MODES.

PANIS ANGELICUS.

1st Mode. 1. Pa - - nis An - ge - li - cus fit pa - nis
2. Te, Tri - na De - i - tas U - na - que,

ho - mi-num, Dat pa - nis coe - li - cus fi - gu - ris ter - mi-num:
pos - ci-mus, Sic nos tu vi - si - ta, si - cut te co - li - mus:

O res mi - ra - bi - lis! Man - du - cat Do - mi - num
Per tu - as se - mi - tas duc nos quo ten - di - mus,

Pau - - per, ser - vus, et hu - mi - lis.
Ad lu - cem quam in - ha - bi - tas. A - - - - men.

These plainsong melodies are taken from the edition of VALFRAY, published by ADRIENNE LE CLERC, in Paris, and harmonized according to the principles of this treatise by EUGÈNE GIGOUT.

Example in the Second Mode.

81

LIBERA (OFFICE FOR THE DEAD).

2d Mode. Li - be - ra me, Do - - - - -

- - mi-ne, de mor - te æ - ter - - - na

in di - e il - la tre - men - - - da:

Quan - do cœ - li mo - - ven - di sunt et ter - - ra:

Dum ve - - - - - ne - ris ju - di - ca - - -

- - - re sæ - - cu - lum per i - - - gnem.

TANTUM ERGO.

3d Mode.
F. D.

1. Tan - tum er - go Sa - cra - men - - tum
2. Ge - ni - to - ri Ge - ni - to - - que

Ve - - ne - re - mur cer - nu - i: Et an - ti -
Laus et ju - bi - la - ti - o, Sa - lus, ho -

quum do - cu - men - tum No - vo ce - dat ri - tu - i:
nor, vir - tus quo - que Sit et be - ne - dic - ti - o:

Præs - tet fi - des sup - ple - men - tum Sen - su -
Pro - ce - den - ti ab u - tro - que Com - par

um de - fec - tu - i. A - - - - - men.
sit lau - da - ti - o.

Example in the Fourth Mode.

83

TE DEUM LAUDAMUS.

4th Mode. Te De - um lau - da - - mus:

te Do - mi - num con - fi - te - mur. Te æ - ter - num Pa - trem

om - nis ter - ra ve - ne - ra - tur. Tibi om - nes An - ge - li,
Tibi Cheru - bim et Se - ra - phim

tibi cœli, et uni-ver - sæ po - te - sta - tes:
incessabili vo - ce pro - cla - mant: Sanc - - - tus, II

San - - - - ctus, Do - mi - nus De - us Sa - ba - oth.

Gregorian Accompaniment.

Ple - ni sunt cœ - li et ter - ra ma - jes - ta - tis glo - ri - æ tu - æ.

Te glo - ri - o - sus A - pos - to - lo - rum cho - rus. Te Pro - phe -

ta - rum lau - da - bi - lis nu - me - rus. Te Mar - ty - rum can - di -

da - tus lau - dat e - xer - ci - tus. Te per or - bem ter - ra - rum

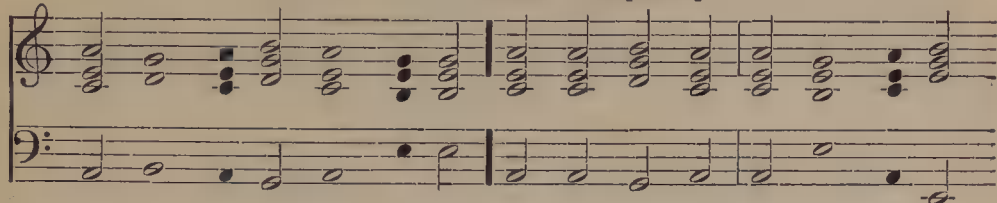
sanc - ta con - fi - te - tur Ec - cle - si - a, Pa - - - trem

im - men - sæ ma - jes - ta - tis, Ve - ne - ran - dum tu - um ve - rum

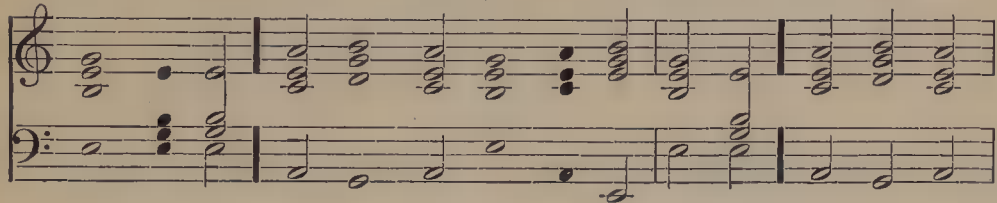
Example in the Fourth Mode.

85

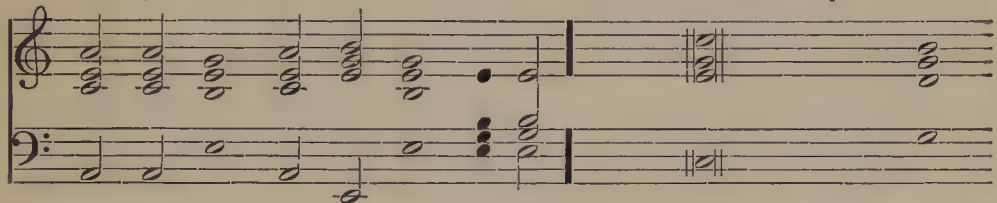
et u - ni-cum Fi - li - um. Sanc - tum quo - que Pa - ra - cli - tum



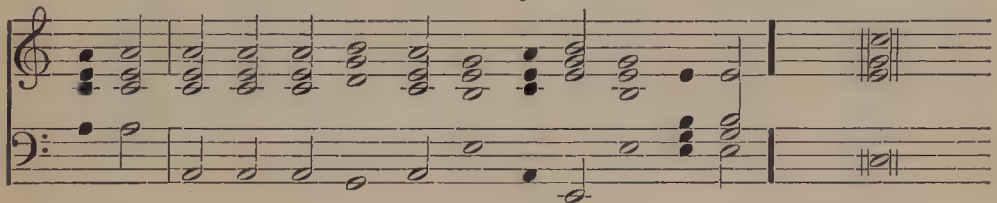
Spi - ri - tum. Tu Rex glo - ri - æ, Chris - te. Tu Pa - tris



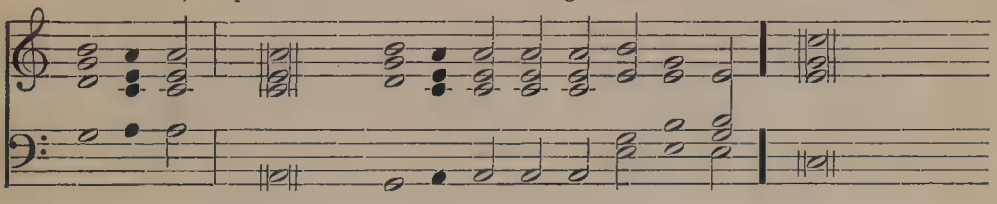
sem - pi - ter - nus es Fi - li - us. Tu ad liberandum suscepturus ho -



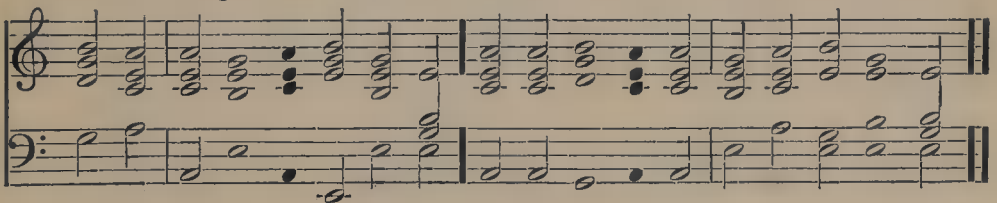
mi - nem non hor - ru - i - sti Vir - gi - nis u - te - rum. Tu devicto mortis a -



cu - le - o, aperuisti cre - den - ti - bus re - gna cœ - lo - rum. Tu ad dexteram Dei



se - des in glo - ri - a Pa - tris. Ju - dex cre - de - ris es - se ven - tu - rus.



Te ergo quæsumus, tuis famulis sub - ve - ni, quos pretioso san - gui - ne

re - de - mis - ti. Æ - ter - na fac cum san - ctis tu - is

in glo - ri - a nu - me - ra - - - ri. Sal - vum fac po -

pu-lum tu - um Do - mi - ne, et be - ne - dic hæ - re -

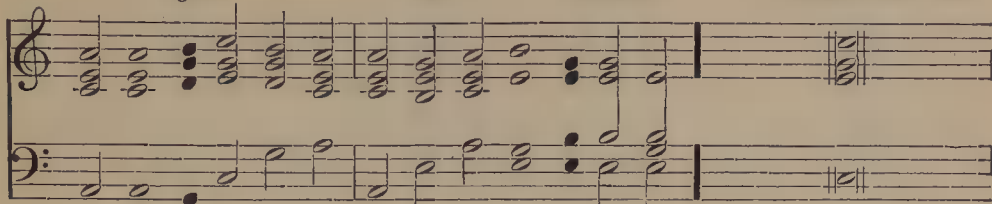
di - ta - ti tu - - æ. Et re - ge e - os:

et ex - tol - le il - los us - que in æ - ter - - - num.

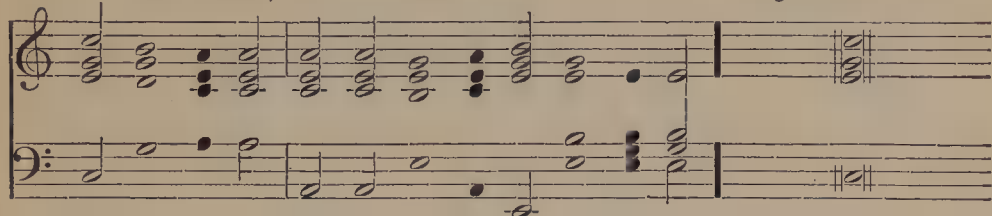
Example in the Fourth Mode.

87

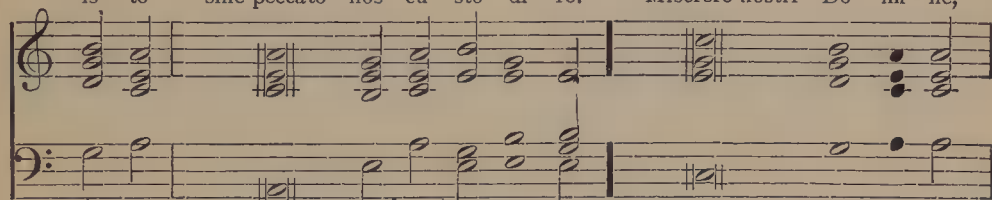
Per sin - gu - los di - es be - ne - di - ci - mus te. Et laudamus nomen tuum



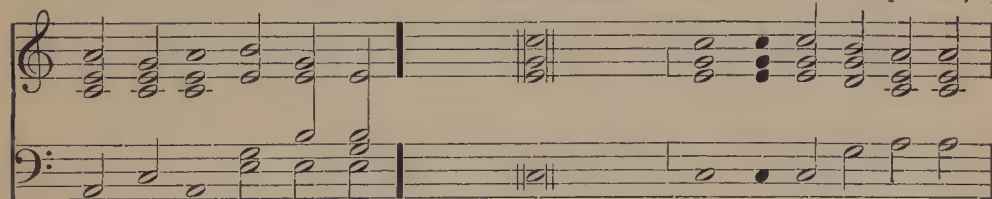
in sæ - cu - lum, et in sæ - cu - lum sæ - cu - li. Dignare Domine die



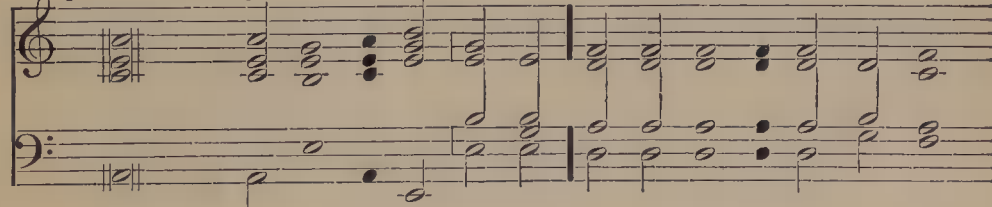
is - to sine peccato nos cu - sto - di - re. Miserere nostri Do - mi - ne,



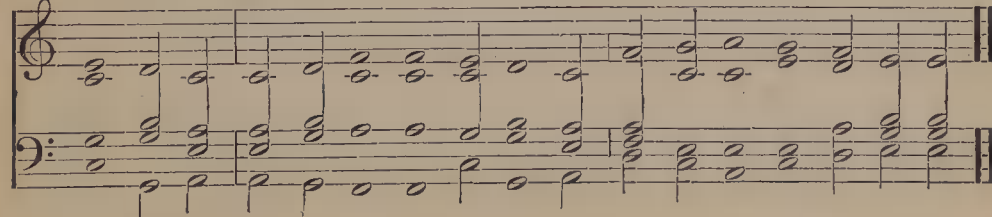
mi - se - re - re no - stri. Fiat misericordia tua Do - mi - ne su - per nos,



quem - ad - modum spe - ra - vi - mus in te. In te Do - mi - ne spe - ra -



vi: non con - fun - dar in æ - ter - - num.



Gregorian Accompaniment.

ADORO TE.

(Hymn in honor of the Blessed Sacrament.)

5th Mode. A - do - ro te de - vo - - te, la - tens De - i - tas,

The first system of music for 'ADORO TE' is in the 5th Mode. It consists of a treble and a bass staff. The treble staff begins with a key signature of one flat (F) and a common time signature (C). The melody is written in a simple, rhythmic style. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics 'A - do - ro te de - vo - - te, la - tens De - i - tas,' are written above the treble staff.

Quæ sub his fi - gu - ris ve - re la - ti - tas: Ti - bi

The second system of music continues the melody and accompaniment. The lyrics 'Quæ sub his fi - gu - ris ve - re la - ti - tas: Ti - bi' are written above the treble staff.

se cor me - - um to - tum sub - ji - cit,

The third system of music continues the melody and accompaniment. The lyrics 'se cor me - - um to - tum sub - ji - cit,' are written above the treble staff.

Qui - a te con - tem - plans to - tum de - fi - cit.

The fourth system of music concludes the piece. The lyrics 'Qui - a te con - tem - plans to - tum de - fi - cit.' are written above the treble staff.

REQUIEM.

(Introit of the Mass for the Dead.)

6th Mode. Re - qui - em æ - - ter - - - nam

The first system of music for 'REQUIEM' is in the 6th Mode. It consists of a treble and a bass staff. The treble staff begins with a key signature of one flat (F) and a common time signature (C). The melody is written in a simple, rhythmic style. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics 'Re - qui - em æ - - ter - - - nam' are written above the treble staff.

REQUIEM.

do - - na e - is, Do - -

- - - mi - ne: et lux per - pe - - - tu - a

lu - ce - at e - - - -

- - is. *Ps.* Te de - cet hym-nus De - us in Si - on,

et ti - bi red - de - tur vo - tum in Je - ru - sa - lem: ex - au - di

o - ra - ti - o - nem me - am, ad te om - nis ca - ro ve - ni - et.

ASPERGES ME, DOMINE.

7th Mode.
F. D.

As - per - ges me, Do - mi-ne,
 hys - so - po, et mun - da - bor:
 la - va - bis me, et su - per ni - vem
 de - al - ba - bor. *Ps.* Mi - se - re -
 re me - i De - us, se - cun - dum mag-nam
 mi - se - ri - cor - di - am tu - am.

Example in the Eighth Mode.

91

O SALUTARIS HOSTIA.

8th Mode. 1. O Sa - - - - lu - - - ta - -
2. U - ni tri - - - no - -

F. D.

ris Ho - sti - a, Quæ cœ - li pan - dis
que Do - mi - no Sit sem - pi - ter - na

os - ti - um; Bel - la pre - munt hos - - ti - -
glo - ri - a, Qui vi - tam si - ne ter - -

li - a: Da ro - - bur, fer au - -
mi - no No - bis do - - net in

xi - li - um.
pa - tri - a. A - - - - - men.

THE TRANSPOSITION OF MODES.

O SALUTARIS HOSTIA.

The same melody as the foregoing, transposed a minor third higher and harmonized for four voices.

8th Mode.
Raised a minor third.

O Sa - - - - lu - - - ta -

CANTUS.

TENOR.

BASS.

ris Ho - sti - a! Quæ cœ - li pan - dis o - sti - um;

Bel - la pre - munt ho - sti - li - a: Da ro - bur,

fer au - xi - li - um. A - - - - - men.

Example of the Seventh Mode Transposed. 93

LAUDA SION — ECCE PANIS — ALLELUIA.

Excerpts from the Sequence, or Prose, for the feast of Corpus Christi.

7th Mode (Mixed). Lau - da Si - on Sal - va - to - rem, Lau - da du -
Lowered one tone. CANTUS.

First system of musical notation. The top staff is labeled 'F. D.' and the bottom staff is labeled 'TENOR.' and 'BASS.' The music is in 7th Mode (Mixed) and is lowered one tone. The lyrics are: Lau - da Si - on Sal - va - to - rem, Lau - da du -

cem et pa - sto - rem, in hym - nis et can - ti - cis.

Second system of musical notation. The music continues from the first system. The lyrics are: cem et pa - sto - rem, in hym - nis et can - ti - cis.

Ec - ce pa - nis An - ge - lo - rum, fac - tus ci - bus vi - a - to - rum:

Third system of musical notation. The music continues from the second system. The lyrics are: Ec - ce pa - nis An - ge - lo - rum, fac - tus ci - bus vi - a - to - rum:

ve - re pa - nis fi - li - o - rum, non mit - ten - dus ca - ni - bus.

Fourth system of musical notation. The music continues from the third system. The lyrics are: ve - re pa - nis fi - li - o - rum, non mit - ten - dus ca - ni - bus.

* These melodies, as well as those following, are taken from the edition of *Reims et Cambrai*, published by JACQUES LECOFFRE, in Paris. Like the preceding example, they have been transposed and harmonized for four voices.

Al - le - lu - ia.

HYMN.

(For the Feast of St. Joseph.)

roth Mode.
Raised a Minor
Third.

F. D.

Te, Jo - seph, ce - le - brent ag - mi - na

CANTUS.

TENOR.

BASS.

Cœ - li - tum, Te cunc - ti re - so - nent

Chri - sti - a - dum cho - ri, Qui cla - rus me - ri - tis,

jun - ctus es in - cly - tæ Ca - sto fœ - de - re Vir - gi - ni.

Example of the Twelfth Mode Transposed. 95

AGNUS DEI.

(For Easter-tide.)

12th Mode.
Lowered one tone.

A
CANTUS.

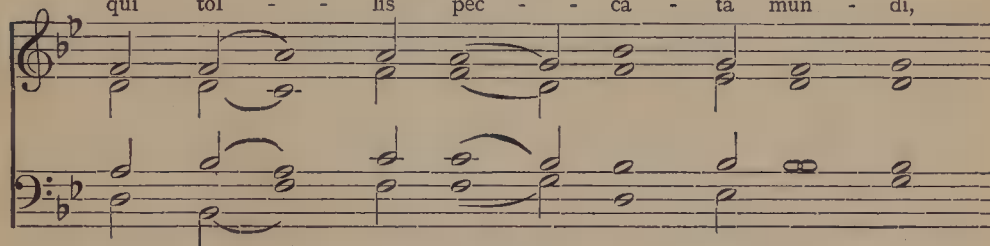
gnus . . . De . . . i,



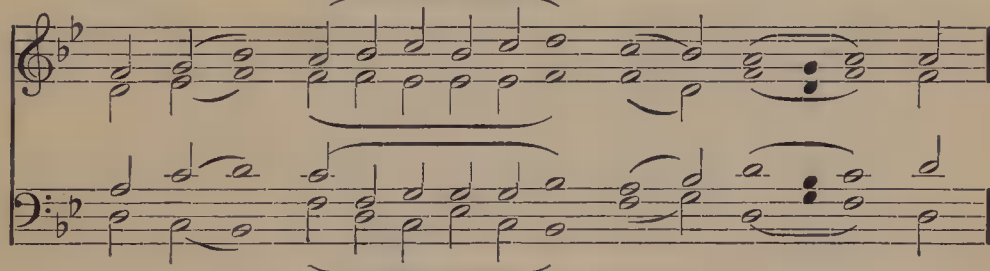
TENOR.

BASS.

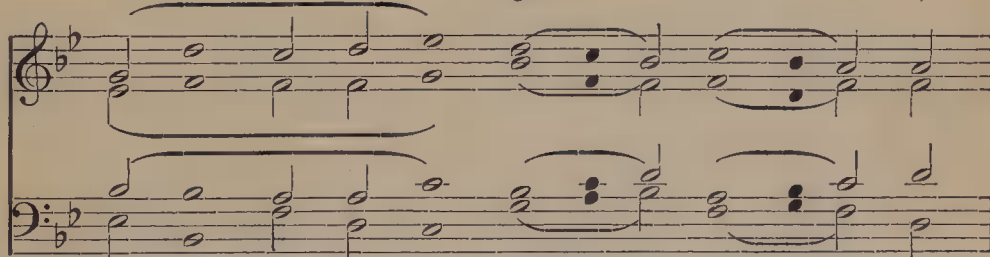
qui tol - - lis pec - - ca - ta mun - di,



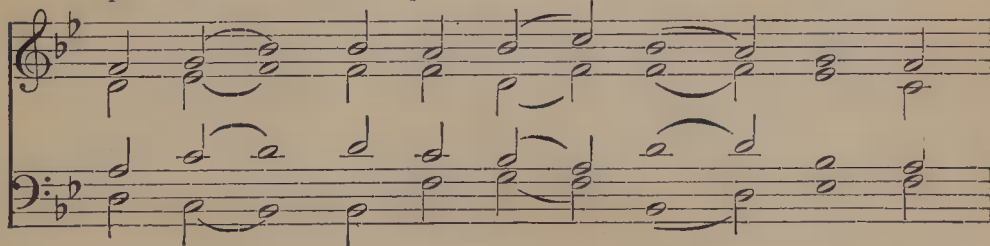
mi - se - - re - - - re no - - - bis.



A - - - - - gnus De - - - i,



qui tol - - lis pec - ca - - ta mun - di,



mi - se - re - - re no - - bis.

BENEDICAMUS DOMINO.

For Easter Day.

13th Mode.
A fourth higher.

Be - ne - di - ca - - - mus
De - - - - - o

CANTUS.

F. D.

TENOR.

BASS.

Do -
gra -

mi - no,
ti - as, Al - le - lu - - - ia,

Al - - - le - - - lu - - - ia.

Al - - - le - - - lu - - - ia.

Index of Examples.

[Unless otherwise indicated, the examples are accredited to the various offices and feasts according to the editions of Reims and Cambrai, although in many cases the melodies are quoted from other sources.]

| | | |
|---|---|--|
| MODE I. | | PAGE |
| KYRIE ELEISON (for Sundays throughout the year) | | 25 |
| PANIS ANGELICUS (Hymn in honor of the Blessed Sacrament) | | 80 |
| MODE II. | | |
| SANCTUS (for Sundays throughout the year) | | 27 |
| LIBERA ME, DOMINE (Responsory in Office for the Dead) | | 81 |
| MODES I AND II MIXED. | | |
| DIES IRAE (Sequence from the Mass for the Dead) | | 28 |
| MODE III. | | |
| KYRIE ELEISON (from Digne edition) | | 32 |
| TANTUM ERGO (Hymn in honor of the Blessed Sacrament) | | 82 |
| MODE IV. | | |
| GLORIA IN EXCELSIS (for simple feasts) | | 34 |
| TE DEUM LAUDAMUS (Hymn of SS. Ambrose and Augustine) | | 78, 83 |
| MODE V. | | |
| SANCTUS (Sundays in Advent and Lent) | | 42 |
| ADORO TE (Hymn) | | 88 |
| MODE VI. | | |
| REQUIEM AETERNAM (Introit of the Mass for the Dead) | | 89 |
| MODE VII. | | |
| QUINQUE PRUDENTES (Alleluia and verse for the Feast of St. Agnes) | | 47 |
| ASPERGES ME, DOMINE (Antiphon) | | 90 |
| LAUDA SION | } | (Sequence for the Feast of Corpus Christi) |
| ECCE PANIS | | |
| ALLELUIA | | |
| | | 93 |
| MODE VIII. | | |
| SANCTUS (for double feasts) | | 50 |
| O SALUTARIS HOSTIA (Hymn of the Blessed Sacrament) | | 91 |
| O SALUTARIS HOSTIA (the same transposed) | | 92 |
| MODE X (II). | | |
| TE, JOSEPH, CELEBRENT (Hymn for the Feast of St. Joseph) | | 94 |
| MODE XII (IV). | | |
| AGNUS DEI (for Eastertide) | | 95 |
| MODE XIV (VI). | | |
| BENEDICAMUS DOMINO (Easter Day, at Vespers) | | 96 |

Date Due

FE 7 '72

BE 474

DE 10 '75

08. 15 30





3 1927 00119438 7

783.25

N55 Niedermeyer, Louis.

AUTHOR

Gregorian accompaniment;

TITLE

tr. by W. Goodrich.

DATE DUE

BORROWER'S NAME

W. H. Goodrich

783.25

N55

